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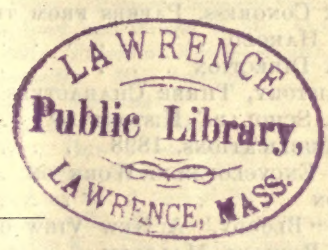
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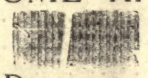
THE DIAL

A Semi-Monthly Journal of

Literary Criticism, Discussion, and Information



VOLUME XXV.



JULY 1 TO DECEMBER 16, 1898

CHICAGO:
THE DIAL COMPANY, PUBLISHERS
1898

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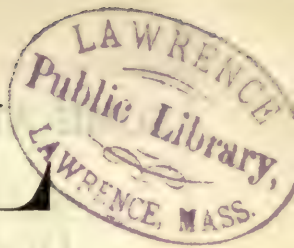
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EDITED BY } Volume XXV.
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THE DIAL (founded in 1880) is published on the 1st and 16th of each month. TERMS OF SUBSCRIPTION, \$2.00 a year in advance, postage prepaid in the United States, Canada, and Mexico; in other countries comprised in the Postal Union, 50 cents a year for extra postage must be added. Unless otherwise ordered, subscriptions will begin with the current number. REMITTANCES should be by draft, or by express or postal order, payable to *THE DIAL*. SPECIAL RATES TO CLUBS and for subscriptions with other publications will be sent on application; and SAMPLE COPY on receipt of 10 cents. ADVERTISING RATES furnished on application. All communications should be addressed to

THE DIAL, 315 Wabash Ave., Chicago.

No. 289. JULY 1, 1898. Vol. XXV.

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A CENTURY OF AMERICAN FICTION.

The American novel is just one hundred years old. It took the colonists nearly two centuries to free their imagination from the physical and intellectual trammels imposed upon it by the hard necessity of making a virgin world into a habitation fit for man, and the still harder bondage of a theocratic conception of society. As long as the forests remained uncleared and the Indians unsubdued, and as long as men's minds were under the obsession of a grim theology, there was little hope for creative literature, and the writers who put pen to paper were chiefly urged by a desire to take part in some ephemeral controversy of religion or politics, or, at the utmost, by the hope of emulating certain favorite examples of the mother country's literary product. Thus the best of our early writings were imitative, and imitative our budding literature remained until a time within the memory of many persons now living. But the publication of Brown's "Wieland," in 1798, at least marked the beginning of the end of our long term of sterility, and this is why it becomes appropriate, in 1898, to ask what has been accomplished for us by a century of novel-writing.

When we entered upon the first decade of the present century, we had nothing to show in the form of fiction except the earliest of Brown's romances, and two or three such books as Susanna Rowson's "Charlotte Temple, a Tale of Truth," whose "pages were long bedewed with many tears of many readers." But the novel-reader of these days was not as insatiate in appetite as he has since become, and was well content with Richardson, and Fielding, and Sterne, and Miss Burney, if his taste were of the finer sort; with Walpole, and "Monk" Lewis, and Ann Radcliffe, if his imagination thirsted for mystery and gloom. He was probably happier with the few books of native origin that he did possess than our latter-day readers, who get more American fiction than they can possibly digest, yet wax indignant because the Great American Novel is so long delayed, and declaim upon the national folly of our liking all good books in the English language, even if they are written by our kin beyond seas, or translated from the tongues of the stranger.

It may prove interesting to take the present

century by decades, and see what each decennial period has done for the development of the art of novel-writing in the United States. We have seen how the account stood in the beginning; what had we to show for ourselves ten years later? It is a question easily answered. There were the rest of Brown's romances, a few such books as Tabitha Tenney's "Female Quixotism" and Caroline Warren's "The Gamesters," and — of greater significance than anything hitherto done in American letters — the book which, although not a novel, was to prove the starting-point of truly native inspiration in fiction, the famous "History of New York" by one Diedrich Knickerbocker. When another ten years had passed, the pioneer work begun with this delightful piece of quasi-historical and humorous fiction was still further emphasized by the publication of "The Sketch-Book." Of the stories included in this volume, Professor Richardson justly says: "They are local in scene and character, strong in delineation of the personages introduced, and thoroughly artistic in literary form and elaboration. . . . When to novelty in theme and form was added the easy serenity of an assured and confident literary touch, American fiction had clearly passed beyond the stage of apology and curiosity."

The year 1820 is also noteworthy as the year in which "Precaution" saw the light, and the most important thing to be said about the twenties is that they witnessed the development of Cooper's activity at the rate of one new novel for almost every year. It was evident that America had at last produced a novelist who had come to stay, and the acclaim with which Cooper was received both at home and abroad made it clear enough that the new world was ready to provide both the occasion and the field, and that men would soon be forthcoming to seize upon the one and cultivate the other. Meanwhile, "the obscurest man of letters in America," as Hawthorne once styled himself, was slowly passing through the chrysalis stage, and "Fanshawe," the first of his novels, was actually written during the late twenties, although the public was to know nothing about it until many years later, when the fame of the author as the greatest of American novelists had become fully assured.

Besides witnessing the continued production of Cooper's novels, the thirties brought into prominence the name of Paulding, the friend and collaborator of Irving, and the one book by that writer which still retains a precarious

hold upon life, "The Dutchman's Fireside," bears the date of 1831. The year following was the year of "Swallow Barn," which marked the beginning of a distinctively Southern variety of the American novel. Kennedy's slender contribution to our fiction falls wholly within this decade, as does also the first instalment of the romantic fiction that was for thirty years to flow in such a stream from the prolific pen of Simms. Nor must we forget to mention the name of Dr. Bird, if it be only to note the fact that the yellow-covered "dime" novel of a later generation traced its lineage back to "Nick of the Woods" and "The Hawks of Hawk Hollow." From the late thirties also date the popular "Zenobia" and "Aurelian" of William Ware, which still find admirers, we believe, in certain strata of the reading public. When this decade came to its close, the "Twice-Told Tales," first collected three years before, had shown the existence of a hitherto unexampled artistic force in American letters, the "Hyperion" of the year just preceding had given our public a faint but charming reflection of the romantic movement in Germany, while Poe's "Tales of the Grotesque and Arabesque" made the year 1840 a landmark in the history of our fiction.

The fifth decade was distinguished by nothing more noteworthy than Herman Melville's stories of the southern seas, which appeared in rapid succession during these years. But the year that stands midway in the century is doubly significant, for it was in 1850 that Cooper's last novel saw the light, and that "The Scarlet Letter" — the most perfect piece of creative literature yet produced in the United States — was given to the world. The decade of the fifties was dominated by the genius of Hawthorne, and brought forward only two new names that were destined to outlive their generation. "Uncle Tom's Cabin" and "The Virginia Comedians" must be remembered in any survey, however summary, of our native fiction — the one for its immense social influence, the other for being, on the whole, the best novel produced by the South during the *ante-bellum* period.

The ten years that included the four of the Civil War added several important new names to the annals of our fiction, and are certainly not chargeable with sterility, even if their literary activity did not prove commensurate with the expansion of the national consciousness. The two famous novels of Holmes, the promising tales of Winthrop, the respectable fictions

of Bayard Taylor, Dr. Hale's "Man Without a Country," Mr. Aldrich's "Story of a Bad Boy," and "The Innocents Abroad" make up a fairly satisfactory list, while the very last year of the decade was that in which "The Luck of Roaring Camp" took the public by storm, and brought into our fiction a new and resonant note of which the echoes have not yet grown faint.

In all our annals there is probably nothing more significant than the publication of this idyl of the new rough West. It meant, as we can see plainly enough after these thirty years, that our fiction was about to become intensely local and vividly realistic. The fine flower of ideal literary art had blossomed and died with Hawthorne; henceforth our novelists were to busy themselves with the interpretation of life at close range, and were to produce a kaleidoscopic body of fiction each bit of which should sparkle with its own characteristic and independent color. This is the general formula which enables us to include in one category, no matter how varied the scene and how diverse the accent, the work of Mr. Harte, Mr. Howells, and Mr. James, the novels of Mr. Clemens, Mr. Warner, Mr. Cable, and Mr. James Lane Allen, the countless sketches and social studies of Mr. Eggleston, Dr. Mitchell, Mr. Page, Colonel Johnston, and Major Kirkland, and the charming section of our literature that embraces the writings of Miss Murfree, Miss Wilkins, Miss Jewett, Miss French, and Mrs. Foote. Compared with this list, which might be indefinitely extended with minor yet deserving names, the novelists who have eschewed realism and stood for the old romantic conventions are but a small company, and have done little to check the tidal movement of the period. An entire generation of novel-readers has found satisfaction in fiction of the descriptive and analytical type, and the inevitable reaction of taste sets in so slowly that, although the signs have been gathering for several years, the changing of the old order has barely begun. Such is the history of American fiction, from the "Wieland" of 1798 to the "Caleb West," let us say, of exactly a hundred years later.

PROBABLY the most satisfactory black-and-white reproductions of the principal works in the annual Royal Academy exhibitions are to be found in Messrs. Cassell & Company's well-known "Royal Academy Pictures." The reproductions given are of adequate size, carefully printed on fine plate paper, and convey, on the whole, a very good idea of the originals. The 1898 edition of this work, issued, as usual, in five parts, is now ready.

THE PASSING SHOW.

There are two or three features in the dramatic season of 1897-98 in Chicago that are worth noting. In the first place the season opened with a rather remarkable activity in the field of the "American" drama, no less than four principal theatres presenting for opening attractions new productions by American playwrights. The Grand began August 15, with "The Hoosier Doctor," by Mr. Augustin Thomas; Hooley's opened the same week with Mr. Louis N. Parker's "The Mayflower"; Mr. Clay Clement's new play, "A Southern Gentleman," was given at McVicker's August 23, and the Schiller Stock company made their first appearance August 30 with Captain Charles King's "Fort Frayne." Of these four plays, the success was moderate, the one last named meeting with greatest favor. The "American" play has remained more or less in evidence all through the year. Mr. Clay Clement's ever delightful comedy, "The New Dominion," came on at McVicker's in September; and, beginning on the 27th of that month, Mr. William Gillette's "Secret Service" had for six successive weeks — or is said to have had — the most successful run of any play in the history of Hooley's Theatre. This was followed immediately, at the same theatre, by "A Virginia Courtship," the work of Mr. Eugene W. Presbrey, which won popularity in the hands of Mr. William H. Crane, and held the boards three weeks. It was a coincidence that brought Mr. Stuart Robson to McVicker's at the same time (November 7), in Mr. Bronson Howard's old success, "The Henrietta." "At Piney Ridge," a play of the Tennessee mountains, by Mr. David Higgins, came on at the last-named theatre, November 28, and was followed by Mr. Denman Thompson in "The Old Homestead" in December. Mr. Belasco's "Heart of Maryland" was at the Columbia during that month also, with Mrs. Leslie Carter in the leading role. Mr. Nat Goodwin, in "An American Citizen," played at Hooley's for three weeks in January, and then produced the season's novelty in this field, the heroic drama of "Nathan Hale," by Mr. Clyde Fitch. This was the most notable event of the year, although the success of this interesting effort was not unconditioned. Mr. James A. Hearne's always popular "Shore Acres" was on at McVicker's for two weeks in February, while Mr. Thompson's "Sunshine of Paradise Alley" ran coincidentally at Hooley's, and Mr. Joseph Arthur's "Blue Jeans" came to the Schiller, February 20. "Shenandoah," Mr. Bronson Howard's effective melodrama, began a phenomenal run at McVicker's, May 16, which bids fair to outlast the present war with Spain; special features of a spectacular character have been introduced, and Mr. Otis Skinner appears in the cast. "Chattanooga," a new play by Mr. Lincoln J. Carter, was put on at the Columbia, June 25.

So much for "American" drama down-town. A study of the attractions presented at the outlying theatres shows that the patrons of these latter places

of amusement are fond of native color also. Of course in these houses melodrama rules. The titles on their bills run thus: "The Brand of Cain," "Straight from the Heart," "Humanity," "Land of the Living," "Woman in Black," "A Guilty Mother," "Fallen Among Thieves," "The Span of Life," "The Great Train Robbery," "When London Sleeps," "Under the Polar Star," etc. Spectacular realism, particularly as developed in Mr. Lincoln J. Carter's ingenious plays—"The Tornado," "The Fast Mail," "Under the Dome," and others of the same type, "The Operator," "The Electrician," "A Midnight Alarm," "The Police Patrol,"—is exceedingly popular; and of course plays dealing with the United States Navy, such as "The Ensign," "The Man o' War's Man," "The White Squadron," have had some vogue. The titles here presented are typical of the productions which have held the boards at the Academy, the Alhambra, the Bijou, the Lincoln, during the season past. The lover of melodrama is also fond of local settings, and Mr. Carter's sensational achievement entitled "The Heart of Chicago," in which mechanical effects are successfully combined with familiar scenes as an ingenious setting for the customary plot, is a popular play. "Under the Dome" has had a good run; so also have "McFadden's Flats" and "Hogan's Alley." It is natural enough that for this class of plays the Eastern metropolis should be the favorite among American cities in furnishing a locale, and it is amusing to note how these mechanics of art ring the changes on their theme. Thus, early in the season came a play called "The Wolves of New York"; this was followed by "The Streets of New York"; then came "The Pulse of New York"; later, "The Sidewalks of New York"; and lastly, "Alone in Greater New York." On the whole, there is surprisingly little of the morally objectionable presented at any one of these four houses during the year. The managers appear to understand what their patrons want, and supply the demand in quality good of its kind. A study of the material furnished the people who attend these houses is interesting and not discouraging. However lurid these dramas may be, the illumination is commonly that of honest fireworks, and the smell of gunpowder is more wholesome than the fumes of more pretentious plays in another class. That there are four cheap houses in Chicago which have severally supplied melodrama of a legitimate type almost continuously for the year, along with Colonel Hopkins's excellent play-house serving standard attractions of a similar sort, is matter for congratulation among those who look seriously at the problem of public amusement in a great city.

A year ago we noticed the tendency to go to successful works of fiction for dramatic material. Among plays of this class we have had this year in addition to "The Prisoner of Zenda," "Under the Red Robe," and "Dr. Jekyll and Mr. Hyde," an adaptation of Stevenson's "Prince Otto" in a production entitled "Prince Rudolph," along with

another dramatization by Mr. Rose, of Mr. Anthony Hope's new story "The Adventure of the Lady Ursula." The success of this last named play, in the hands of Mr. Sothorn and Miss Harned, fairly rivals that of its ever popular predecessor. Two other dramatizations proved very effective upon the stage: "A Lady of Quality," presented by Miss Julia Arthur, and "Tess of the D'Urbervilles," with Mrs. Fiske in the title role. The effort to construct an acting-play out of "Beside the Bonnie Brier Bush" was either ludicrous or pitiful, as the reader chooses; it is proper, however, to chronicle the event as one of the novelties of the year.

The ultimate purpose of this annual review of the local dramatic season is to maintain somewhere a convenient record of the Shakespearian performances in Chicago.* Although the Chicago stage is distinctly provincial, this city is nevertheless very near the centre of national life, and is perhaps as truly indicative of the rise and fall in dramatic values as any city in the country. Two years ago the city was remarkably fortunate in the numerous productions of the Shakespearian dramas and in the general excellence of their artistic merit; there were eighty-eight performances recorded for that year (1895-96). During the season of 1896-97 there were sixty-eight. For the season of 1897-98, just closed, only fifty Shakespearian performances were given. In each of the previous years, thirteen of the plays were brought out; this season there were but ten. "The Comedy of Errors" is the only new production of the year.

Aside from the return to the stage of Madame Modjeska in her old-time repertory, the notable event of the year was the appearance in September, and again in March and April, of Mr. Thomas Keene. Now that the season of this popular and conscientious actor has indeed closed forever, it is pleasant to recall the double visit with its extended list of plays; no less than nine different characters were essayed by Mr. Keene.

Following is the tabulated record of Shakespearian productions for the year.

Plays.	No.	Players.	Dates.
1 As You Like It.	2	Marlowe-Taber.	Nov. 4.
2 Macbeth.	2	Modjeska.	Nov. 20.
3 Julius Cæsar.	2	Modjeska-Haworth.	Nov. 15, 19.
4 Othello.	3	Thomas Keene.	Sept. 11, 16.
5 Merchant of Venice.	4	Thomas Keene.	Sept. 9, 12, Mar. 31.
6 Romeo and Juliet.	4	Thomas Keene.	Sept. 6, 15, Apr. 2.
7 Hamlet.	4	Richard Mansfield.	Feb. 15.
8 Comedy of Errors.	8	Marlowe-Taber.	Oct. 30, Nov. 1, 2, 3.
9 Richard III.	9	Thomas Keene.	Sept. 10, 13, Apr. 1.
10 Taming of the Shrew.	12	Joseph Haworth with Modjeska.	Nov. 20.
—	—	Stuart Robson.	Nov. 14-20 (8 times).
—	—	Thomas Keene.	Sept. 5, 8, 11, 14, 17, Mar. 27, 29, Apr. 2.
—	—	Richard Mansfield.	Feb. 17.
—	—	Edith Crane with Sol Smith Russell.	Dec. 6-12 (8 times).
—	—	Ada Rehan.	June 2, 3, 4 (2).
10	50	7	

*See THE DIAL, June 16, 1896, and July 16, 1897. In the second article on "Shakespeare in Chicago," page 38, there are two misprints. The dates of "Twelfth Night" should be Jan. 7, 8, instead of Jan. 10. "The Tempest" was presented June 1, 2 (twice), 3.

The New Books.

THE LAST SIGNER OF THE DECLARATION OF INDEPENDENCE.*

Among the signatures to the Declaration of Independence, that of Charles Carroll of Carrollton always attracts attention because of its peculiarity. But the individuality of Charles Carroll was marked in many other ways. He was supposed to be the richest man in the rebellious American colonies, George Washington ranking second. The Carrolls in Maryland were so numerous that he added the name of one of his plantations to properly designate himself. Being a Roman Catholic, his accession to the ranks of the rebels rebuked those Protestants who claimed that the Church was hostile to the cause. For the same reason, and because he had been educated in France, he was chosen by the Continental Congress, although not a member of that body, as one of three commissioners to the Canadians in a forlorn hope of getting them into the rebellion against the king. He was one of the signers of the Declaration, but was not present when that document was popularly supposed to have been signed on the fourth of July. He was the last survivor of the signers, and issued a "reaffirmatory declaration" fifty years after he had placed his name to the original.

In view of his long life, and the part he took in the most prominent events of the nation's history, the opinions of Charles Carroll would be invaluable if they had been preserved. Not being a New Englander, he was not trained in the duty of keeping a diary; and, equally unfortunately, he did not even preserve his letters. "When those events [of the Revolution] had gone by, the matters to which they relate ceasing to be interesting to the writers, the letters were destroyed, at least those that were directed to me."

Had he been more provident, or in the habit of reducing his thoughts to writing, he might have thrown much light on disputed and obscure points. He was present as a visitor when the procession of delegates marched from the City Tavern to the Carpenters' Hall to organize the First Continental Congress, but he left not a line concerning it. His timely return to the Maryland legislature, after the Canada expedition, turned the scale for independence, and

he was at once elected to the Continental Congress and signed the engrossed copy of the Declaration. He was a member of the state convention which formed a constitution for Maryland, and a state senator under that constitution, as we know from his name on the records. He refused to serve on what would have been the most important of the many missions to which he was called, viz., as a delegate to the Constitutional Convention at Philadelphia in 1787; yet one can only conjecture the reason for his refusal. His name alone tells that he was in the Maryland convention where the Constitution was ratified by a rather high-handed proceeding. He was the first United States senator from Maryland, but has added little to our meagre information concerning those days of closed senate doors.

Yet a chronologically arranged statement of Carroll's services, taken from the records and from letters preserved by others, is a veritable and desirable addition to historical literature. So thorough and systematic has been the search already made by biographers, that one can scarcely expect to find much new matter concerning the public life of any Revolutionary father. The private letters and papers written before entering and after leaving public life are likely to be the only reward of the investigator; and here the author of the volumes under consideration has made a praiseworthy contribution.

The letters written by the father of Charles Carroll to his son in European schools show the Roman Catholic in a colony supposed to have been planted for the freedom of that sect, but persecuted by an "established church," deprived of office, obliged to pay double taxes, forbidden to give a religious education to his children, and his life made so intolerable that he contemplates sacrificing his vast landed property for the sake of an asylum in some more liberal land. Indeed, an ancestor had long before changed his motto to "Anywhere with liberty," and fled from an intolerant old world only to have his descendant find an equal intolerance in the new. A religious as well as civil freedom was demanded; and Charles Carroll of Carrollton, hearing the story of colonial persecution from his father, had a grievance which easily persuaded him to embark his immense fortune in a rebellion against a tyrannical state and a tyrannical state church. "To obtain religious as well as civil liberty, I entered zealously into the Revolution; and observing the Christian religion divided into many sects, I founded

* LIFE AND CORRESPONDENCE OF CHARLES CARROLL OF CARROLLTON. By Kate Mason Rowland. In two volumes. Illustrated. New York: G. P. Putnam's Sons.

the hope that no one would be so predominant as to become the religion of the State."

Equally interesting are the family letters of Carroll after his retirement from public life, commenting on the political changes and the rising complications of the United States with foreign nations. Pleasant glimpses are afforded of the daily life of a gentleman of leisure, a fine classical scholar, and a devout churchman.

The rigid requirement of the modern biography, that it give facts instead of eulogy, has been well observed by the author. Of the equally binding demand that the portraiture be unmarred by a foreign background or distracting accessories, as much cannot be said. The election of a biography as a vehicle for proving a theory is most unfortunate if not unpardonable. To attempt to prove now-a-days that our fathers thought and spoke of the Union in the plural number, is to set up a man of straw for an adversary. It smacks of the hair-splitting dead-language days of ante-bellum controversy. No reasoning man now questions the historical supremacy of the States more than he does the necessary supremacy of the Union. The effort in the case of Carroll is the more labored because he trained with the Union-making Federalists. He acted, as did all the fathers, according to the light they then had. To make them discern the later contest on this question of the supremacy of one of the joint powers, is to endow them with the gift of prophecy,—a height of rhapsody to which the calm reader can scarcely be carried by any biographer.

The author has been unfortunate in trying to follow the confused nomenclature of parties at the time of their birth, instead of adopting the terms now accepted. The attempts to explain these distinctions make the confusion worse, and at times it is difficult to get the intended meaning of the comments. Carroll spoke of the Jefferson faction as Anti-Federalists, although Jefferson denied that he had ever been an Anti-Federalist. When Carroll called them Democrats he was probably thinking of "democrats"—men who paraded "under the worn-out guise of equal liberty and right, and equal division of property, held out to the indolent and needy; but not really intended to be executed." Jefferson repudiated the title Democrat, derived from the excesses of the Democratic clubs. He adopted the word Republican, since he believed in a representative republic; it remained for the rough old "Hickory" Jackson to establish a levelling Democratic party.

Barring a few minor discrepancies, such as

the confusion of the date of Carroll signing the Declaration (Aug. 2 on page 180 of Vol. I., and Aug. 20 on page 343 of Vol. II.), the editing has been carefully and most exhaustively done. No one can lay aside these volumes without an increased respect for this worthy gentleman of Doughrohegan Manor, and of thanks to the editor of his life and correspondence.

EDWIN E. SPARKS.

A MODERN ROMANCIER.*

No literary movement could be more distinct than the romantic revival which has come about in the past few years—and this, in its popular and most apparent form, could not be better illustrated than by the work of Mr. Gilbert Parker. It has, indeed, a side rarer than the casual eye can view, and an inspiration too subtle for the casual thought to divine, but, as generally conceived, it is a revival of wonder at the glow and color and splendor of a past time, a revival of interest in the epic scenes and figures of a younger world. The thousand finenesses bred of a modern art and thought are, of course, admitted, but the movement is compared to that which inspired the fiction of the early nineteenth century; and therefore—his romanticism being not unlike that of Scott—this author is made to represent it, as Scott represented the first phase of a greater renaissance.

It would be easy to say, and is possibly true, that the essentials for his type of romance remain unchanged, though the forms in which they are presented be as different as the Old World and the New. The material offered by the history of French Canada—for action, the historic struggle; for setting, the strange forest and ocean; for atmosphere, the keen wind of danger; and for figures, the *seigneur*, soldier, and lady, the priest and *voyageur* and *coursier de bois*—all this seems not unlike the material of the old romancer; for in analysis we find its elements to be the ancient ideal of courage, the simple faith of the sword, the deeds of men to whom life and death were matters of profound simplicity. Yet the difference between the two worlds is, perhaps, what gives to our romance its distinguishing quality—for, when worthily ours, it has something of the unexampled freshness, promise, power, of a marvellous young continent. Here, if we vision it and have strength

* GILBERT PARKER'S NOVELS. New uniform edition, including "The Seats of the Mighty," "The Trail of the Sword," "The Trespasser," "The Translation of a Savage," and "Mrs. Falehion." New York: D. Appleton & Co.

to use it, lies the advantage of our material.

To a certain extent, Mr. Parker has used it. His characters, it is true, are not men of intense ideals, finding in the wilderness the home of religious liberty — only men eager for adventure, explorers, traders, soldiers, ready to fling away their lives, some under the lilies of France, some under the cross of St. George, to hold the land for the king. Yet — “trading, fighting, revelling” — he makes them suggest the fresh spirit of their time, the daring dream of their new world; and he gives us, too, a conception which, heretofore, the historian alone has given — the conception of our continent as a great, splendid, half-mysterious stage, on which the strong nations of Europe were set to play the drama of conquest. In all this he proves himself American; by these signs his work belongs to us.

It is difficult to speak of Mr. Parker except as concerning himself with the past, for his genius comes to its own in historic epochs and among picturesque figures. Of his modern stories — if they may properly be called such — “The Trespasser” is the only one which approaches in power “The Seats of the Mighty” or “The Trail of the Sword” — and the chief character here is a man from a strange, wild country, having Indian blood in his veins, with a curious magnetism about him, and with certain looks, thoughts, memories, which make him almost the incarnation of a far-off ancestor. Such a subject, though it presents a deeply romantic problem, to which he can not do justice — and which, indeed, calls for the genius of a Hawthorne — is not wholly unsuited to Mr. Parker’s abilities. But when he writes of really modern people, he is in a strange air, seeking strange gods. It is not that he would give these people adventure — we are never too civilized for that; but he can not present modern men and women in adventure, and when he essays to do so is either theatrical or dull. Even the speech of the modern is not his; he has skill in dialogue, but it must be such dialogue as that between Captain Robert Moray and Monsieur Doltaire, eighteenth-century soldiers and gentlemen, — or as that between the sprightly English Jessica and young Iberville, envoy from Count Frontenac to the English governor. In short, he must have, for the proper exercise of his art, material which is innately picturesque and impressive. With such stuff to work upon, he is not theatrical, but dramatic; it lends itself to his style, which, though simple, has a romantic glow and suggestiveness; and his thrilling,

imaginative phrases — “The Seats of the Mighty,” “The Porch of the World,” “As Water unto Wine,” “The Gates of Misfortune” — are entirely suited to it. The very character of the French people, and the vividness of their speech and manner, give him warrant for certain emotional scenes. Iberville, saying to Frontenac, “Once, sir, you made it a choice between the woman and the sword,” and pressing his lips to the sword’s hilt-cross, is not unreal, but simply un-English. Nor is Alix Duvarney unreal when she tells how, at the palace of the Intendant, to a roomful of banqueters, she played the part of *danseuse*, in order to save her lover. Indeed, in Mr. Parker’s masterpiece, from which this last example is drawn, there are none but the most legitimate effects, and there is a real delicacy of touch, a great dignity of narration.

The time is not so far past when no one cared, or dared, to tell these heroic tales, and when our art was fearful lest, by chance, it should create an impressive character. The change to this romanticism has been very marked, and from the extreme which Mr. Parker represents we must expect some backward swing — to heroisms finer than those of the sword, and to adventures whose end is greater than the conquest of provinces. But there can hardly come a time when we shall not find something thrilling in the wide canvass of early America, and something poetic in the stalwart figures that people it, no matter what their ideals.

MARGARET STEELE ANDERSON.

A QUARTETTE OF RECENT BIOGRAPHIES.*

The reader who finds no entertainment in any of the five hundred closely printed pages of the “Memoirs of a Highland Lady” must be hard to please. He who nods not over some of them would enjoy reading an encyclopædia through in course. These reminiscences, originally written to amuse the writer’s children and

* MEMOIRS OF A HIGHLAND LADY. The Autobiography of Elizabeth Grant of Rothiemurchus, afterwards Mrs. Smith of Baltiboy. 1797-1830. Edited by Lady Strachey. New York: Longmans, Green, & Co.

THE SEVENTH EARL OF SHAFTESBURY, K.G., as Social Reformer. By Edwin Hodder. Chicago: Fleming H. Revell Co.

FALKLANDS. By the author of “The Life of Sir Kenelm Digby,” “The Life of a Prigg,” etc. With Illustrations. New York: Longmans, Green, & Co.

LED ON! STEP BY STEP. Scenes from Clerical, Military, Educational, and Plantation Life in the South. 1828-1898. An autobiography. By A. Toomer Porter, D.D. New York: G. P. Putnam’s Sons.

niece, and privately printed in the first instance, are the personal recollections of a very clever woman—despite Dr. Johnson's dictum that none but a blockhead ever wrote except for money.

Elizabeth Grant of Rothiemurchus, afterward Mrs. Henry Smith of Baltiboys, was, the publishers inform us, of the same branch of the Grant family from which our own General Grant claimed descent. Lady Strachey, wife of Sir Richard Strachey and a kinswoman of the Grants, has edited the memoirs. They cover the years from 1797 to 1880, although the writer, who died in 1885 in her eighty-ninth year, brought them down to a much later date. Her father, Sir John Peter Grant, a gentleman of considerable property, an advocate by profession, and in later life appointed to "a judgeship in Bombay," led a restless, roving life, as did his family with him. Hence the variety and interest of the "Memoirs," and the allusions to countless places and persons of note. Life at Oxford in 1810, the installation of Lord Grenville as chancellor of the University, reminiscences of Shelley's student days at this period, a sojourn at Windsor, anecdotes of Lord Jeffrey, a reference to Sir Walter Scott as seen in society, the hair-raising terrors of the Indian jungle, the awful fury of a tropical storm, a visit to Waterloo, and one to St. Helena a few years after Napoleon's death,—these and a thousand other matters lure the reader on from page to page. A single passage, in conclusion, concerning Sir Walter Scott may be welcome:

"I was never in company with Walter Scott; he went out very little, and when he did go he was not agreeable, generally sitting very silent, looking dull and listless, unless an occasional flash lighted up his countenance. In his own house he was another character, especially if he liked his guests. It was odd, but Sir Walter never had the reputation in Edinburgh he had elsewhere—was not the *lion*, I mean."

The life of the Earl of Shaftesbury, by Mr. Edwin Hodder, in three bulky volumes, published in 1886, is so well known that the present outline of the "good" Earl's work as a social reformer calls for but a brief, though a heartily commendatory, notice. The growing interest taken in social questions in recent years, to the increasing exclusion of purely political ones, is in no small measure due to Shaftesbury's lifelong labors to better the condition of the English laboring classes. Receiving no sympathy, and, it would seem, scarcely any love from his parents, the wonder is that his nature, instead of being embittered and hardened in youth, developed such all-embracing

warmth and affection as characterized his manifold activities in the cause of social reform. Refusing high offices, honors, and a handsome income, he labored under a burden of financial embarrassment and in the face of persistent and often malignant opposition, but with unfaltering devotion, first in the House of Commons, and then, upon his father's death in 1851, in the House of Lords, to secure much-needed legislation for the protection of the laboring classes, the poor and the unfortunate. Factory hands, miners, brick-makers, chimney-sweeps, agricultural laborers, lunatics, flower girls, shoe-blacks, and countless others, profited by his exertions. Active personal examination and inspection of mines, factories, asylums, schools, and a hundred other institutions, were added to his official duties in Parliament; taking nothing upon hearsay, he desired a minute personal knowledge of all abuses calling for correction. The magnitude of his labors and the vast number of good causes initiated or encouraged by him almost passes belief; and it was said of him that his speeches in behalf of each of these reforms made his hearers believe him solely and entirely engrossed in promoting that particular reform, as the one great work of his life. "Love, serve," was his ancestral motto; and nobly did he live up to it. The book, handy, clearly written, and inspiring, will be especially welcome to those unable to own the author's more extended life of Lord Shaftesbury.

Again the anonymous author of the "Prig" books and of an entertaining life of Sir Kenelm Digby, already reviewed in these columns, comes to the front with a life of Lucius Cary, second Viscount Falkland, preceded by a briefer account of Henry Cary, the first viscount. He declares his book to be written with a purpose—"to amuse its author"; and, as often happens, in recording what amuses himself, the writer has succeeded in amusing his readers. Elizabeth Tanfield, wife of Henry Cary, claims no small part of the reader's interest. When only ten years old, so keen-witted was she that she saved the life of a poor woman on trial for witchcraft; but the story is too long to give in full, and will not bear cutting. The charm and value of the book lie in its treatment of what might be considered unimportant details; for, as the author says, "the minor details of the past are rarer than the major, and . . . often help to illustrate the period in which they have occurred." The writer deplores his inability to enliven his pages with any anecdotes of Lucius

Cary's and Letice Morison's love-making ; and so the element that contributed so much to the picturesqueness of the career of Kenelm Digby, his contemporary, is entirely lacking in the present volume. But the same devotion to scholarly pursuits, so common with noblemen of that period, is found in the lives of both. The second Viscount Falkland was an excellent classical scholar, a poet not without recognition, the author of "A Discourse on the Infallibility of the Church of Rome," and the supposed joint author of Chillingworth's "History of Protestantism." In his learned seclusion at Great Tew, where he was visited by the chief men of letters of his time, he presents a pleasing picture. A common saying of his, "I pity unlearned gentlemen in a rainy day," is worth remembering. In public life his going over from Parliament to King was redeemed by his fidelity to the latter, even unto death. He was killed at the battle of Newbury, after showing himself a brave soldier. While not a great contribution to historical literature, the present volume brings together, in convenient and attractive form, much that has hitherto been scattered and more or less inaccessible. After Matthew Arnold's estimate of Falkland as a "martyr of sweetness and light, of lucidity of mind and largeness of temper," this his latest biographer cannot surely be accused of undue prejudice in favor of his hero.

As a general rule, a voluminous autobiography (not a posthumous one), embellished with two portraits of its author, and containing chapters on "The Work of My Life Recognized" and "Testimonies to My Life's Work," is not exactly the kind of book one feels a burning desire to read and a hungry eagerness to possess. And when it is discovered that a good portion of the book has to do with an academy presided over by the writer and brought more prominently to the reader's attention by means of photo-engravings, the volume begins to be suggestive of an elaborate advertisement, and the longing to explore its pages assumes a still more negative character. Yet Dr. Porter's life has been full of action and incident, and his work, both in the church and in education, has been of great value to his State and to the South generally. But when we encounter such frank instances of self-glorification as this sentence on page 253,—"The class of the refined and educated was to be saved to the South through my efforts,"—we feel that the author is far above the need of any praise from us.

PERCY FAVOR BICKNELL.

RECENT BOOKS OF TRAVEL.*

Quite the most notable recent book on Asian travel is "From Tonkin to India," by Prince D'Orléans. This elaborate work describes a journey made, in company with two fellow countrymen, from Tonkin to India, by way of lower Yunnan and Thibet and Upper Assam, largely through little-known country, and to some extent through country previously unvisited by Europeans. The aim was to find "the shortest route from China to India," and to explore the Chinese Mekong and the sources of the Irawadi, and in all this he was successful. Much of the travelling was over very rough ground, and on the borders of Assam the party reached what the author called "the acme of cumulative obstruction."

"Up to the present we had overcome many a spell of choice obstacles. They had not exhausted the vagaries of nature. Indeed, they might be looked upon rather as the occasional rockets of the entertainment, and this as the *feu d'artifices*. Jagged points, slippery surface, crumbling brinks, creepers that tripped, worm-eaten trunks up which to swarm, almost vertical ladders to climb formed of wooden pickets driven in the face of overhanging bluffs, often hauled by the sheer strength of a couple of men and liana drag-ropes over boulders. We struggled on because we had to, and sat down abruptly on the other side, to marvel how the deuce we got there. Let anyone who wants good training for biceps or calf come here. A mile or two in a day was sometimes all we could do, and at this rate we began to despair of seeing India in 1896."

The author's accounts of his struggles through this mountainous region and his descent into the plains of Assam are much the most interesting parts of the book. The larger part is a rather dry summary, too sketchy, desultory, and matter-of-fact to be of the highest interest. The writer is too lacking in graphic vigor, humor, and spirit of adventure for its own sake, to give his experiences literary charm. He alludes in high terms of praise to Mr. Rockhill, the American explorer, whose name, however, he

*FROM TONKIN TO INDIA. By Prince Henri D'Orléans. Translated by Hamley Bent, M.A. Illustrated. New York: Dodd, Mead & Co.

THROUGH FINLAND IN CARTS. By Mrs. Alec Tweedie. Illustrated. New York: The Macmillan Co.

EASTERN JOURNEYS. By Charles A. Dana. New York: D. Appleton & Co.

WITH THE CONQUERING TURK. By G. W. Steevens. New York: Dodd, Mead & Co.

THROUGH SOUTH AFRICA. By Henry M. Stanley, M. P., D.C.L. Illustrated. New York: Charles Scribner's Sons.

MARCHING WITH GOMEZ. By Grover Flint. Illustrated. Boston: Lamson, Wolfe & Co.

ALASKA. By Hon. A. P. Swineford. Illustrated. Chicago: Rand, McNally & Co.

ACROSS THE SUB-ARCTICS OF CANADA. By J. W. Tyrrell. New York: Dodd, Mead & Co.

THE ISLES AND SHRINES OF GREECE. By Samuel J. Barrows. Boston: Roberts Brothers.

BROWN MEN AND WOMEN. By Edward Reeves. New York: The Macmillan Co.

THROUGH THE GOLD FIELDS OF ALASKA TO BERING STRAITS. By Harry de Windt, F.R.G.S. Illustrated. New York: Harper & Brothers.

spells "Rochill." He speaks bitterly of English aggression, but cannot conceal his admiration of English administration. The good maps, the artistic illustrations, and the scientific appendices add much to the value of this work.

"Through Finland in Carts," by Mrs. Alec Tweedie, is an entertaining account of quite an extended trip along the eastern shore of the Baltic, with special facilities for studying the home-life of the people. The title, however, is somewhat of a misnomer, as the journey was mostly made by boats. Mrs. Tweedie saw much of the life of the upper classes, of the peasantry, and of the clergy. She thus describes a country church service:

"The church held nearly 4000 people, and every man and woman present was a peasant. The building was crowded to excess, the sexes being divided by the centre aisle. Nearly every one wore black, that being considered the proper wear for Sundays, weddings, etc., especially for the married women, who also wore black silk handkerchiefs over their heads. Each woman carried a large white handkerchief in her hand, upon which she leaned her head while praying. Subsequently we found that all the females rolled their prayer-books up in these cloths while carrying them home. Service had begun at ten, so that three hours of it was over when we arrived, and the Communion, which lasted another hour and a half, was about to begin. The place was packed, the day very hot, and the peasant atmosphere a little oppressive. We were much struck by the children; mere babies actually being nursed by their mothers, while elder urchins walked in and out of the building—going sometimes to have a game with various little friends amidst the graves outside, plaiting daisy-chains, or telling fortunes by large ox-eyed daisies. The men walked out also, and enjoyed a pipe or gossip with a neighbor, and there was that general air of freedom which prevails in a Roman Catholic Church during divine service; nevertheless, the intense sympathy, the devotion, the general inclination to moan and weep, reminded us of the Highland Kirk. But it was very surprising to hear the pastor tell his congregation that at a certain day he would be at an appointed place to receive grain, butter, potatoes, calves, etc. The clergymen are paid in kind, which to them is a very suitable arrangement, as they are generally peasants' sons and well able to attend to their own glebes; but it did sound funny to hear a clergyman, standing in the pulpit, talk of butter and eggs. When the congregation stood up we naturally stood up with them. The Finlanders are short; and for two women five feet six or seven high, with hats on the tops of their heads, suddenly to rise, amazed a congregation the female members of which were seldom taller than five feet one or two, and wore nothing on their heads but a flat handkerchief. We felt like giraffes towering over the rest of the people, and gradually grew more and more ashamed of our height and hats, simple though the latter were. How we longed to be short and have our heads covered with black silk handkerchiefs like the rest of the folk around, so as to be unnoticeable in their midst."

Everywhere Mrs. Tweedie enjoys her travel experiences and slight adventures with a rare zest, which she is very successful in communicating to her readers. While this work cannot be accounted a finished literary performance, nor a very notable

and thorough account of the Finnish land and people, it is yet an extremely bright, pleasant, merry book, a thoroughly popular travel book of the best sort. The volume is handsomely got up, and is provided with a good map and interesting illustrations.

The late Charles A. Dana's volume of "Eastern Journeys" is a very slight collection of notes descriptive of a flying trip through Russia, Trans-Caucasia, and Palestine. These notes are too brief and cursory to be of much importance, though their very recent date may give them some value for certain purposes, as for intending tourists. The booklet is well written, and the notices of Tiflis and the Darial Pass, which places are somewhat out of the beaten route, are of considerable interest.

Mr. G. W. Steevens, a correspondent of a London paper, gives us, in the book entitled "With the Conquering Turk," a spirited and interesting account of the recent Turko-Greek affair. Mr. Steevens started from Salonica, where, strange to say, he found the majority of inhabitants Jews, and "the reigning speech old Spanish." He accompanied the Turkish forces throughout the brief campaign, which he characterizes as not "really war" but a political demonstration. "It began as the servant of diplomacy, instead of its master, as war should be; so it went on. Everybody had his eye on the Concert of Europe and the terms of peace." Mr. Steevens greatly admires the fighting qualities of the Turk. As evidence of this we quote his vigorous description of the storming of Vasilí by the Turks.

"They heard the bullets cracking past like whips, and the shells screaming like mad horses; they saw their comrades fling wild arms abroad and lurch forward onto their faces. Yet these indomitable men never once moved out of their steady slouch. 'Allah! Allah! Allah!' they cried, with a fierce but a very self-contained enthusiasm, as they tramped first through deep corn and then out over the bare plough. 'Allah! Allah! Allah!' the sound swelling and mingling to a hoarse roar as they lined out into open order and began firing quickly but not hurriedly. 'Allah! Allah! Allah!' as the jets of fire ran more clearly round the village, and men went down beside them, and the bullets kicked up little dust-devils between their legs. And Allah saw them through. The Greeks bolted. I doubt if they lost a man, for the Turks looked to shoot very high. But they saw their masters coming, and they went to kennel. They could not stand there and face those slipshod heroes shambling composedly forward past death to victory."

While Mr. Steevens's style is in general good and vivid, it sometimes is marred by flippancy, and sometimes the constant *staccato* effect becomes wearisome, especially where he is tempted, as the correspondent must be, to merely "make copy." But on the whole the work is to be commended as a clear, careful, and readable account; and the excellent maps add much to its usefulness.

Mr. Henry M. Stanley's latest contribution to African subjects, entitled "Through South Africa," consists of brief and cursory letters descriptive of a trip to Bulawayo on the opening of the railway last fall, and includes also some material relating to a

visit to the Transvaal. Mr. Stanley thinks that Bulawayo is destined to become the Chicago of South Africa; and as to the situation in the Transvaal he is even abusive of Krüger and his policy. This little book is certainly acute and suggestive, and though it cannot be called dispassionate, it will serve as an introduction to the present *status* of South Africa for those who have not time or inclination for larger works.

The present complication with Cuba will draw attention to such books as "Marching with Gomez," by Mr. Grover Flint. This book, though made up of the author's letters to a New York paper, is decidedly superior in matter and form to the usual run of this kind of publication. It is a plain direct narrative, unsensational, and apparently truthful and impartial. As throwing some light on the state of the Cuban insurgents and on the nature of Spanish rule, it is of considerable value. Mr. Flint finds that the fighting Cubans are disdainful of autonomy and of annexation, but wholly bent on absolute independence. The historical introduction to this book, by Mr. John Fiske, is of decided value, and the sketches and maps are of interest.

The book on Alaska, by the Hon. A. P. Swineford, is the result of personal observation in all parts of that vast territory. It is much better than the usual run of books on the subject, and furnishes a useful and apparently trustworthy compend. The Klondike region is included in the survey. The description of the Indians of Alaska, though summary, is of value. The book has a good map and fair illustrations.

Mr. J. W. Tyrrell's "Across the Sub-Arctics of Canada" is a very modest and simple narrative of an exploring trip made in 1893 through the Barren Lands adjacent to Hudson Bay. The expedition was sent out by the Canadian Government, to discover a water route from Black Lake, which is just above Lake Athabasca, to Baker Lake at the head of Chesterfield Inlet, and Mr. Tyrrell accomplished this by a canoe journey, interrupted by frequent portages, along river and lake for 810 miles through an unknown country. He returned late in the autumn, by a very perilous coasting trip along Hudson Bay to Fort Churchill. Mr. Tyrrell came in contact with both Indians and Eskimos. To the Eskimos he devotes two chapters, which, though contributing little that is new, are yet fresh with personal observation. He describes the Mackenzie River Eskimos as "wearing stones in the cheeks, upon each side of the mouth." They "have the reputation of being a bad lot, and it is said when they are heard to rattle their cheek stones against their teeth it is time to be on the lookout. The stones are cut in the shape of large shirt studs, and are let through the cheeks by cutting holes for them." The book is suitably illustrated from photographs, and it has a sketch-map of the author's route.

In "The Isles and Shrines of Greece" Mr. S. J. Barrows discourses very pleasantly and enthusias-

tically of Greece old and new. He includes in his survey the most famous and beautiful of the Isles and Shrines in the Ionian Islands, the Peloponnese, Phocis, Thessaly, Attica, the Ægean Islands, and Troy. Some of his pilgrimages were made under the leadership of the renowned Dörpfeld, who lectured to his students in the midst of the very ruins he described. A suggestive remark is this: "In modern times we build churches where we think people will resort to them; in primitive days of nature-worship the Greeks built their altars where they thought the gods loved to come." Mr. Barrows's brief, genial, unpedantic sketches may well serve as a popular introduction to classical Greek archæology in the light of the most recent investigations. Christian archæology is touched upon, and the Greek life of to-day is clearly described. The photographic illustrations are very good, but there is no map.

"Brown Men and Women," by Mr. Edward Reeves, is an account, rather glib and desultory, of a hasting traveller to the usual ports in the South Seas. The Friendly Islands, Samoa, the Fiji Group, the Cook Group, and the Society Islands are described in a light and lively vein; but we regret to say that the temper shown is often unscientific and the tone vulgar. At the most, the author gets but glimpses of Island life; yet he writes in a most assertive and even pugnacious manner, as witness particularly his savage denunciation of the missionaries. And yet, as a recent sketch of the *status* of Polynesia, the book has considerable value and interest. It has no general map of the route, but is provided with numerous and striking illustrations.

Much the best of recent books on Alaska that we have met with is "Through the Gold-Fields of Alaska to Bering Straits," by Mr. Harry De Windt. Mr. De Windt, who is evidently a professional traveller, attempted a journey from New York to Paris by land; but he succeeded only in reaching Fort St. Michaels, on the Yukon, where he learned that Bering Straits were not practicable for a crossing on the ice. So he had recourse to the U. S. Steamer "Bear," which landed him at Oumwaidjik, on the Siberian side of the Straits. Here he was in virtual captivity among the Tehukthi savages for some months, vainly endeavoring to get forwarded to Anadyrsk. Matters finally began to look serious; but he was at length rescued by a passing whaler. Mr. De Windt's story of his Tehukthi experiences is extremely interesting, though we suspect that most readers will be chiefly attracted by the first part of the book, wherein is a vivid account of the Klondike region, through which the author passed, by way of the Chilkoot pass, not long before the great gold discoveries. Alaska he regards as "one of the few countries of the world where, so far as travelling facilities are concerned, money goes for nothing. Here all grades are equal, from the government official to the San Francisco 'tough.'" The journey to Dawson City he describes as "passed under circumstances compared to which the roughest work

in other wild lands is mere child's play." At one place "the trail lies through a dense, swampy forest, and half the distance is barely covered when we are literally driven back by clouds of mosquitoes. The air is black with the pests, which attack us with almost alarming ferocity. For the first time I no longer doubt Cooper's assertion that the strongest men sometimes break down and give way to tears under their sufferings." Mr. De Windt greatly admires the Alaskan scenery, which resembles Switzerland. The account of the Klondike country is brought down to date. We can recommend this book as a very capable and entertaining book of travels. It is well furnished with illustrations and with a map of the route, and the paper and the presswork are a delight to the eye.

HIRAM M. STANLEY.

RECENT FICTION.*

"My story will take you into times and spaces alike rude and uncivil. Blood will be spilt, virgins suffer distresses; the horn will sound through woodland glades; dogs, wolves, deer, and men, Beauty and the Beasts, will tumble each other, seeking life or death with their proper tools. There should be mad work, not devoid of entertainment. . . . I hope you will not ask me what it all means, or what the moral of it is. I rank myself with the historian in this business of tale-telling, and consider that my sole affair is to hunt the argument dispassionately." Thus are we introduced to the tale of "The Forest Lovers," by Mr. Maurice Hewlett, whose "Earth-work out of Tuscany" some time ago prepared a receptive audience for whatever he might choose to write. It is difficult to characterize this new book,

* THE FOREST LOVERS. A Romance. By Maurice Hewlett. New York: The Macmillan Co.

A BRIDE OF JAPAN. By Carlton Dawe. Chicago: Herbert S. Stone & Co.

HELBECK OF BANNISDALE. By Mrs. Humphry Ward. Two volumes. New York: The Macmillan Co.

THE MAKING OF A PRIG. By Evelyn Sharp. New York: John Lane.

SEÑORITA MONTENAR. By Archer P. Crouch. New York: Harper & Brothers.

THE LONDONERS. By Robert Hichens. Chicago: Herbert S. Stone & Co.

THE STORY OF A PLAY. A Novel. By W. D. Howells. New York: Harper & Brothers.

PEARCE AMERSON'S WILL. By Richard Malcolm Johnston. Chicago: Way & Williams.

A MAN AT ARMS. By Clinton Scollard. Boston: Lamson, Wolfe, & Co.

THE KING'S HENCHMAN. A Chronicle of the Sixteenth Century. By William Henry Johnson. Boston: Little, Brown, & Co.

THE CONTINENTAL DRAGOON. By Robert Neilson Stephens. Boston: L. C. Page & Co.

AT THE SIGN OF THE SILVER CRESCENT. By Helen Choate Prince. Boston: Houghton, Mifflin & Co.

THE HEAD OF THE FAMILY. By Alphonse Daudet. Translated by Levin Carnao. New York: G. P. Putnam's Sons.

THE DISASTER. By Paul and Victor Margueritte. Translated by Frederic Lees. New York: D. Appleton & Co.

so far does it depart from the ordinary conventions of romance, so filled is it with the sense of a close communion with nature, and so radiant with sheer imaginative beauty. It is one of those rare productions that compel immediate acceptance as literature in the classical meaning of the term, and silence all critical questionings by the supreme excellence of the achievement which they embody. Some notion of what it is may perhaps be conveyed by asking the reader to think of a romance by William Morris blended with the high spirits of a Zenda tale. It has the grace of the one and the action of the other, and its local habitation is as far to seek as in either of these illustrative cases. Whether we are to think of France or England when absorbed in its pages matters but little, and our fancy is left free to range through the centuries of mediævalism if we even care to wonder into what particular period of the world's chronicle we are transported. The book is a joy to read and to remember, a source of clean and pure delight to the spiritual sense, a triumph of romance reduced to the essentials, and interpreted with a mastery of expression that is well-nigh beyond praise.

Both fiction and actual life have afforded numerous instances of love affairs between Englishmen and Japanese maidens, and the novelists, at any rate, have usually given an ideal coloring to the relation, and sought in the comparison to put our Western loves to shame. It is evidently for the purpose of showing the other side of the shield that Mr. Carlton Dawe has written his story of "A Bride of Japan," and, although we think he has exaggerated the consequences of this particular form of mixed marriage, it is undeniable that he has given a powerful portrayal of the situation from his own point of view. The book is unpleasant, yet one that we would not have missed reading.

Mrs. Humphry Ward's new novel, "Helbeck of Bannisdale," comes to our table unheralded by the puff preliminary or other cheap devices for creating an anticipatory prejudice in its favor, and the fact that it has gone hastily through the press is evidenced by a proof-reading so careless that we find it difficult to recognize the workmanship of a publishing house whose name usually stands for the most fastidious accuracy in the mechanical details of book-making. Perhaps the first thing to say about the book considered as literature is to record the fact that it harks back to Mrs. Ward's "Robert Elsmere" period, and marks the abandonment for the time being of her concern in the social problems of the time. The problem here presented is the religious one, and, as before, the religious problem in its inmost spiritual essence, while the conflict in the present case is sharper than that to which Robert Elsmere succumbed, and the issue more tragic. In the earlier work, we were made to contemplate the struggle of a strong intellectual nature with the blind forces of religious dogmatism, and the outcome left the hero morally triumphant although physically overthrown. In the present

instance the antagonism is between a woman bred in the atmosphere of rationalism, strong indeed in will, but without the intellectual equipment she so sorely needs, and the most rigid and exacting form of Catholic belief. The conflict proves too unequal for the heroine, and she finds refuge only in self-destruction. That two strenuous natures, differing radically in their religious views, cannot find even in the strongest love for one another the bond necessary for happiness seems to be Mrs. Ward's thesis; and out of this fundamental intellectual incompatibility her tragedy springs. This difficulty has formed the basis of many a novel before "*Helbeck of Banisdale*," and as usually presented we have frequently had occasion to describe the resulting estrangement as morbid if not absolutely immoral. We hesitate to use such terms to characterize the solution here offered, for, however untypical, we feel that Mrs. Ward has created for us two human beings whose conduct, under the given circumstances, was nothing less than inevitable. "Love is enough" is a formula that will not fit with *Helbeck* and *Laura*; but we are constrained to say, while admitting the full importance of the religious temperament in sweetening life and strengthening character, that it is fortunate there are few fanatics of *Helbeck's* sort, and few women with *Laura's* unbalanced nature. Yet *Helbeck* commands our admiration, much as Dr. Ibsen's Brand demands it; and the fact that the moral triumph remains with him rather than with her is a conspicuous illustration of the fairness with which Mrs. Ward has handled a controversial matter which clearly enlists her sympathies upon the other side. As far as development of the action goes, many of her pages might be spared, for she has not been able to keep the philosophical essayist out of her book. But these superfluous pages are so ripened in thought and so chastened in sympathy that from another point of view we would not willingly miss them. That this novel overshadows all but the very best of contemporary fiction goes without saying.

"*The Making of a Prig*" is a charming story compounded of strictly familiar ingredients. A young man is laid up by accident in a country town, and comes under the ministrations of a young girl, too innocent to know that all the while she is reading and talking with him she is also falling in love. He, on the other hand, is interested and amused by her fresh and emotional nature, and anticipates nothing serious. Afterwards, she goes to London in search of employment, impelled not by necessity but by a quixotic impulse to do something for herself, and has all the harrowing experiences of which we have so often read. There is also a country youth, affectionate and slangy, who loves her in a dumb sort of way, but clearly has no chance after the brilliant stranger has appeared upon the scene. The latter discovers, in the end, that the feeling of camaraderie has given place to something deeper, and the story closes happily, after the proper series of prettily pathetic passages. The title is hardly

justified, for the heroine is nowise priggish in any ordinary sense, but a very sweet girl, swayed by natural impulse, and womanly in the best meaning of the term.

"*Señorita Montenar*" should prove a popular book just now. It is about Spaniards and warships and fighting, and other subjects that engage the mind of the excited public. The fact that it relates to the Chilean war of independence does not make any real difference, for Chileans and Cubans are much the same thing, and American readers dearly love to take a whack at Spanish tyranny anywhere. It is, moreover, an admirable story of its sort, brim full of perilous adventure, and placed amid scenes sufficiently novel to give it an added zest. The days of the great O'Higgins live for us again in these pages, and the heart warms to the new world patriotism of his followers. We commend Mr. Crouch's story to amateurs of romantic adventure.

Mr. Robert Hichens, after essaying with doubtful success one or two forms of serious fiction, has again opened the vein of social satire which won him his reputation with "*The Green Carnation*," and produced one of the most entertaining books that we have read for many a day. "*The Londoners*" has all of the epigrammatic wit that made Mr. Hichens seem so preternaturally clever in his first book, and it has, in addition, enough of a plot to stimulate the interest, and keep the reader from being merely dazed by the incessant heat-lightning of the author's satirical fancy. The treatment is so broadly farcical that the book cannot be called a novel in any serious sense, but it is rarely amusing for all that, and makes the best of reading for an idle summer day.

"*The Story of a Play*" is a pleasing addition to the list of the charming trivialities to which Mr. Howells has chiefly devoted himself of late years. It now seems a confirmed habit with him to select for treatment some closely circumscribed phase of experience, to make it the subject of the most searching and minute observation, and to develop its utmost possibilities. This intensive method of literary cultivation is the method best calculated to yield artistic results; and, if the recent work of Mr. Howells does sometimes suggest the carving of cherry-stones, the carving is very neatly done. Few subjects are more hackneyed than that of the budding man of letters seeking to make his way in an unappreciative world, and it requires some daring to bring it once more into service. In the present case, the aspirant for fame pins his fortunes to play-writing, which gives the author an opportunity to introduce the chief types of player-folk into his pages, and to illuminate their ways with many a flash of gentle humor. By making the wife of the hero collaborate in the work of writing the play, Mr. Howells is enabled to add to his collection another of those examples of femininity that usually prove so exasperating to the sex that they assume to represent. It is all very well by way of semi-

satirical pastime, but women are sometimes rational beings, the score or more of Mr. Howells's novels to the contrary notwithstanding.

A book by Colonel Richard Malcolm Johnston is always welcome, even if it be, as in the case of "Pearce Amerson's Will," only the republication of a novelette that has already done duty in the pages of a monthly magazine. While not equal to the author's strongest work—"Widow Guthrie," for example,—the present story is charmingly written, of geniality all compact, and an admirable picture of manners in Georgia half a century ago. In this field Colonel Johnston is without a rival; there is no other writer living who has his freshness of recollection combined with his instinct for the effective form of literary expression, and his books are at the same time acceptable works of fiction and important historical documents.

We have often wondered why, in the present revival of historical romance, the age of the Italian despots should not have been made to furnish forth a greater proportion of our current literature. The Elizabethan dramatists well knew the value of this material, but the Victorian novelists have made slight use of it. To be sure, we had the other day a romance dealing with the conspiracy of Fieschi and the despotism of the Doria, and Mr. Clinton Scollard now gives us a romance of Gian Galeazzo and the conquest of Milan, but there is room for many more workers in this attractive field. Mr. Scollard's book is neither good nor bad. It follows a familiar plan, is correctly elaborated in accordance with the literary tradition which it affects, displays some knowledge of the period concerned, and is written in a careful and fluent style.

Few historical figures so lend themselves to the purposes of romance as does that of Henry of Navarre, and we are not surprised to find still another novelist attracted by that theme. In "The King's Henchman," Mr. William Henry Johnson tells a tale of the conventional pattern, neither better nor worse than fifty others that have recently been told, dealing with subtle intrigues and fierce battles, the woes of a persecuted damsel and the bravery of her chosen champion. For once, however, the hero does not get his reward, and is left disconsolate in the end—a fact which will hardly recommend the romance to the sort of audience for which all such romances are written.

We find it difficult to rediscover in "The Continental Dragoon" the author of "An Enemy to the King." In that spirited piece of fiction we had swift dramatic action and a reasonable degree of romantic probability. In the new novel, on the other hand, we have a situation so improbable that even the most hardened reader of this sort of book remains in a constant state of revolt, while the narrative is so clogged in its action by the historical material introduced that the reader loses patience completely. It takes some fifty pages of undigested Colonial history to get the story fairly started, and the feeling of exasperation caused by this unhappy

overture is not abated when the preposterous nature of the plot begins to be unfolded. There are a few pages of brilliant writing in the book, but they do not make up for its general shapelessness.

"At the the Sign of the Silver Crescent," by Mrs. Helen Choate Prince, is the third novel by this attractive and thoughtful writer. Like its two predecessors, it deals with the subject that Mrs. Prince seems to have made her own—French life as it exists in the provinces rather than in the capital. While the characterization is superficial, and the criticism of life somewhat narrowed, rather by the obvious limitations of the writer than by the exigencies of her theme, there is a well-managed plot, and the interest is maintained at a moderate tension throughout the work. The book is pleasing rather than strong, better fitted for entertainment than for illumination.

"Soutien de Famille," the novel completed for publication by Alphonse Daudet not long before his death, is now published in an English translation, and bears for a title "The Head of the Family." The translation is by Mr. Levin Carnac, and is far from being a good one. The charm of the author's style has almost wholly evaporated during the process, and there are even occasional lapses from ordinary correct English. The novel, which is here prefaced by Professor Cohn's sketch of Daudet which first appeared in "The Bookman," will make no perceptible addition to the author's reputation. Being by Daudet, it is, of course, an admirable piece of work, but it does not retain the freshness of the earlier masterpieces, nor is it really worthy of Daudet from the standpoints of construction and characterization. The hero is a worthless fellow, consumed by vanity, and falling without effort to resist into a vicious life. It is only ironically that he is "soutien de famille," and the real burden of sustaining his widowed mother is left to the socially unattractive younger son, who bravely accepts the responsibility, and is too stupid to understand the despicable character of his brilliant elder brother. The final act of the hero, who enlists because nothing else is left him to do, is a mere piece of sentimental bravado, and does nothing to rehabilitate his character in the mind of any intelligent reader, although we rather suspect that the author intended the act to have some such effect. The delicious inconsequence of the hero's closing injunction, to the effect that his son be not allowed to study Latin, is but one instance out of many which go to show how much of its old-time cunning was lost by the hand of the author during the years of suffering that brought his life to its term.

"The Disaster," by MM. Paul and Victor Marguerite, is an act of piety rather than a work of art, a day-by-day chronicle of the war between France and Prussia rather than a piece of historical fiction. It has even less of artistic quality than M. Zola's "La Débâcle," and that work is defective enough in construction. But "The Disaster" is so sincere a book, and succeeds in so enforcing both the hor-

rors of war in the abstract and the lesson of the degradation wrought in France by twenty years of a corrupt Empire, that it becomes impressive by sheer accumulation of detail and weight of moral earnestness. It deals chiefly, as the translator tells us in his well-written introduction, with the operations of the army of the Rhine, "the long agony of the finest troops in the French army, day after day duped until the fatal hour of the capitulation of Metz by Bazaine." It is, moreover, the story of the conflict from the officer's point of view, the story of gradual disillusionment, of growing despair, and of the birth of a new resolve in the younger generation, the resolve to create a new and better France out of the wreck of the old.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The Great Charles of French history. In a monograph on Charles the Great in the "Foreign Statesmen" series (Macmillan), Mr. Thomas Hodgkin well sustains his reputation as an accurate and entertaining writer of history. His excellent choice of language, together with a comprehensive historical knowledge which enables him to impress his facts by means of historical comparisons and contrasts, makes the book delightful and profitable reading. These historical parallels, which the author finds so readily, serve not only to heighten the interest but to fortify the memory and stimulate the ambition for further reading. For example, commenting upon the similarity of the policy of Clovis with that of Napoleon, Mr. Hodgkin says: "Both men emphatically fought 'for their own hands'; both were more intent on massing great countries under their sway than on really assimilating the possessions which they had already acquired; both in different ways made, or tried to make, the Catholic Church an instrument of their ambition; and both seemed to have looked upon Europe, or so much of it as they could acquire, as a big estate to be divided among their children or relations." What could more clearly picture the personal, non-national character of the policy of Clovis, or more certainly impress the memory? While the life and government of Charles the Great are described with simplicity and accuracy, the most valuable chapters in the book are devoted to the later Merovingians, and to the Mayors of the Palace. The position in the government held by these mayors, whether in Neustria or Austrasia, their powers, their limitations, and the conditions which led to a decrease of their control in the one state and an increase in the other, are matters which few historians have been able to state clearly. Mr. Hodgkin, briefly, but with ample reference to and quotations from early authorities, has made plain much that has heretofore been only indefinitely stated. Although the title of the book is Charles the Great, the more familiar compound, Charle-

magne, is used, in spite of the teaching of the late Professor Freeman, who first protested against this form of the name. The author's reason for sometimes Gallicizing the title of the great Teutonic hero is that the name commonly used "by its union of the Teutonic Karl with the Latin Magnus not inaptly symbolizes the blending of the German and Roman elements in the Frankish Empire."

Only the trite remark that "it reads like a romance" can properly describe the autobiography of the Chevalier de Pontgibaud, a French volunteer of the American War of Independence (Appleton). After numerous adventures, including an escape from prison in his native France, the author arrived a penniless adventurer in America and became a protégé of the chivalric Marquis de la Fayette at "Valley Forge." He followed the fortunes of the Revolutionary War, was present when André was captured, and finally saw Rochambeau wave the proffered sword of Cornwallis toward General Washington. He returned to France in time to be driven out in the French Revolution, and came back to America to join the colony of *émigrés* who embraced, in their new stations, farmers, merchants, market women, and an elephant exhibitor. The changed fortunes of the royalists after the fall of Napoleon restored the Chevalier to a quiet life in France, and gave opportunity of writing his reminiscences. The easy style in which these are composed gives pleasant little glimpses of those personalities which are commonly cloaked by the glamor of heroes. At one time, being with Lafayette in a vessel off the coast of New Foundland and threatened with death in a violent storm, he relates that the young Marquis, who was very seasick in addition to his other woes, began to philosophize "on the emptiness of glory and fame. 'Diable! I have done well, certainly. At my time of life — barely twenty years of age, — with my name, rank, and fortune, and after having married Mlle. de Noailles, to leave everything and serve as a breakfast for codfish!'" But a kind fate restored him to the arms of the surprised Madame de la Fayette, who was brought by Queen Marie Antoinette in her carriage to meet him.

Col. Higginson's "Cheerful Yesterdays."

Of the principal movements in life and letters in the last three-quarters of this century, perhaps no man now living can say more truthfully than Mr. Thomas Wentworth Higginson, "All of which I saw, and part of which I was." Moreover, few are masters of such a happy art in narration; consequently, Mr. Higginson's "Cheerful Yesterdays" (Houghton) would be hard to surpass as a book of reminiscences. Without falling into undue discursiveness on personal matters, the author contrives to throw that light upon his period and locality which it is the special merit of books of this class to bestow. Life at Harvard College, when Commencement Day was such an event that Boston banks were closed and

Boston gentlemen repaired to Cambridge to keep open house while the ceremonies lasted; American literature coming to its birth through the cohesion of those six leaders whom we still count as our greatest, yet who were so unlike in many ways that we were spared any clique or a literary yoke of any kind; the unquiet epoch of the "Transcendentalists,"—these and other things are portrayed with a picturesqueness all the author's own, and in a way to emphasize the great changes of our time. But our author has been no less closely in touch with affairs than with literature. The born reformer is shown in his eager part in the fugitive slave epoch, in the Kansas struggles, in the John Brown episode, in the Civil War as colonel of the first colored regiment, in every recent progressive movement in the halls of legislation in his own State. Naturally, one who has seen the accomplishment of so many good things is optimistic in regard to the future; and the full text of the Wordsworth lines which furnish the title are entirely applicable:

"A man he seems of cheerful yesterdays,
And confident to-morrow."

*Songs and ballads
for the hour.*

It would hardly be fair to the authors of "Under the Stars, and Other Songs of the Sea" (Way & Williams) to delay mention of their little book until it shall be convenient to survey the poetical product of three months or more in our usual way. These verses are intended for immediate consumption, being songs and ballads of the American navy, written to meet a pressing need for war poetry; and Messrs. Wallace Rice and Barrett Eastman, who have thus obligingly assumed upon short notice the difficult role of American Campbells, have every right to expect a responsive welcome for their efforts. The two collaborators in this production have written eight poems apiece, most of them bearing the marks of haste, yet spirited, breezy, and not unsatisfying withal. "The First American Sailors," by Mr. Rice, is a really fine ballad, and is likely to be remembered. We also like Mr. Barrett's "Brothers of One Blood," both for its form and its sentiment. These seem to us the best of the poems, although there are several others that we have read with a considerable degree of pleasure.

*The suppression
of seriousness
among women.*

The suppression of seriousness among women—particularly among college-women and club-women—is the motive of a little volume by Mrs. Helen Watterson Moody, entitled "The Unquiet Sex" (Scribner). The author adopts, perhaps as suitable to this purpose, a popular manner of airiness and inconsequence; she makes, here and there, a radical mistake,—as in asserting that the typical woman-collegian "goes in for reforms"; and club-women may claim, with a show of reason, that her view of their clubs is not a broad view. Nevertheless, she speaks some certain truths,—for example, that the modern woman is still "on nervous tiptoe"; that club-work is

apt to be taken with too much gravity; and that the college-girl is conscious of her type, but will cease to be when her grandmother is known as a bachelor of arts. There are also some sensible things in the little book which are not of the nature of accusations. Such is the contention that "no club can do more than receive the result of individual scholarship and culture, or offer more than mere stimulation"; and such, too, is the statement that, in any field of work, an emphasis on the fact that women are new-comers must tend to the lowering of wages. The preface gives fair warning that the author will speak on but one side of the subject, and it is probably for this reason that nothing is said of the club-member who takes her club easily, or of the college-girl who is so fearful of being considered "serious" that she goes to unnecessary lengths of flippancy. The attitude of the book is quite clearly indicated by the announcement that it is "for men, women, and the Unquiet Sex." By some strange lapse into seriousness, it has marginal notes.

*Sketches of
boyhood life.*

One does not read far in Mr. Laurence Hutton's "A Boy I Knew, and Four Dogs" (Harper) before discovering that the "Boy" in evidence was none other than the author himself. The sketches originally appeared in "St. Nicholas," and may be read with pleasure by old and young. Mr. Hutton seems to have been in the main a boy of the usual type, what is approvingly called a "regular boy," and to have had the "regular boy's" stock experiences,—such, for instance, as falling in love with a girl much older than himself. Mr. Hutton's flame was called Phoebe Hawkins—he remembers putting himself on record at the time as "loving his love with an F, because she was Feeby." Mr. Hutton's retrospect is tinged with a quaint humor that savors a little of Mark Twain, yet there is a manifest note of tender sentiment throughout. A number of family portraits, evidently from old daguerreotypes and photographs, form a novel feature of the little volume.

*Inside views of
railroad life.*

The good graphic quality and rugged realism of Mr. Herbert Elliott Hamblen's "On Many Seas" are again manifest in his capital picture of the career of a "railroad man" entitled "The General Manager's Story" (Macmillan). While the story is cast in the form of fiction, the experiences are, we should judge, real, and the writer's own,—though this assumption involves the inference that he has been a "railroad man" as well as a sailor. At any rate, the book is a most realistic one, showing an intimate knowledge of the life and the characters it portrays. A number of spirited illustrations materially enliven the text.

*Du Maurier
and some of his
fellow craftsmen.*

Some of the late George Du Maurier's entertaining chats about his art and some of his older fellow craftsmen, notably Leech and Keene, are collected in a dainty volume of a hundred or so pages entitled "Social

Pictorial Satire" (Harper). A liberal number of specimen drawings are given, in which Keene's artistic superiority to his popular predecessor on "Punch" is clearly apparent. Leech's drawings are mostly slight things, but the fun conveyed is always kindly and wholesome, if sometimes rather mild—even for "Punch." There are three portraits in the volume.

BRIEFER MENTION.

Dr. and Mrs. Frankland's memoir of Pasteur (Macmillan) is a model of biography. Clear, concise, and complete, it photographs the man without using the art of the retoucher, and tells the story of his achievements. As recorded on his mausoleum in the Institut Pasteur in Paris, these were investigations of molecular dissymmetry, 1848; fermentations, 1857; generations called spontaneous, 1862; maladies of wine and beer, 1863-71; diseases of the silk worm, 1865; infectious plagues and immunity against them, 1877-80; protection against hydrophobia, 1885. Any one of these should have insured his fame.

Mr. Paul Leicester Ford has many titles to the gratitude of students interested in American history, and none more clear than that which is due him for his edition of "The Federalist," just published by Messrs. Henry Holt & Co. in a volume of eight hundred pages. Mr. Ford has gone very thoroughly into the questions of disputed authorship, and provided a great variety of apparatus including an extensive and searching index. The work is admirably done in all important respects, and should be upon the desk of every teacher of American constitutional history.

"Allen & Greenough's Cæsar" is sadly familiar to many generations of inappreciative schoolboys, and they, at least, will hardly give a cordial welcome to the new edition of the work, now published by Messrs. Ginn & Co. "To satisfy the ever-increasing demands of modern secondary education" has been the aim of the editors, who are three in number, Messrs. B. L. D'Ooge and M. Grant Daniell having aided Professor Greenough in bringing the text and the apparatus up to date. The volume, although devoted to "The Gallic War" alone, now extends to over six hundred pages, and is very thoroughly illustrated.

LITERARY NOTES.

A useful "Comparative Chart of Prominent English Authors," compiled by Mr. J. B. Horner, is published by the Macmillan Co.

Messrs. Eaton & Mains publish a book of "Easy Lessons in Vocal Culture and Vocal Expression," by Mr. S. S. Hamill, of Chicago.

Messrs. Charles Scribner's Sons have just sent out "Vittoria" and "Sandra Belloni" in their new edition of the novels of Mr. George Meredith.

The "Guide-Book to Alaska," published for several years past by Messrs. D. Appleton & Co., appears in a new edition with an added chapter on the Klondike.

The New York "Independent" announces an early change of form. The page of the monthly magazines will be substituted for the unwieldy page with which its

readers are now familiar, and we think the change will meet with general approval. The subscription price will also be reduced to two dollars a year.

A new edition, in twenty volumes, of Messrs. J. M. Dent & Co.'s well-known "Saintsbury Balzac" is announced by the Croscup & Sterling Co. of New York.

Mr. David Williamson, editor of the Windsor Magazine of London, has prepared a non-political life of Gladstone, and the work will be issued at once by Mr. M. F. Mansfield.

"The Athenian Secretaries," by Mr. William Scott Ferguson, is the latest monograph in the series of "Cornell Studies in Classical Philology," published for the University by the Macmillan Co.

Messrs. P. Blakiston's Son & Co. announce for immediate publication an important medical monograph entitled "Hay Fever, its Successful Treatment," by Dr. W. C. Hollopeter of Philadelphia.

Messrs. D. C. Heath & Co. publish "The Essentials of Argumentation," by Mr. Elias J. MacEwan, a well-planned and practical text-book, the outgrowth of much experience in the teaching of English.

"Ivanhoe," in two volumes of the "Temple" Scott, is imported by Messrs. Charles Scribner's Sons. From the same importers we have Volume VI. of Carlyle's "Frederick the Great," in the new "Centenary" edition.

There are two new volumes in the series of "Stories by Foreign Authors" (Scribner). One of them contains four translations from the German, the other five translations from the Spanish. The frontispiece portraits are Auerbach and Alarçon.

The American Chess Magazine, published by Mr. William Borsodi, New York, has just completed its first volume, and already ranks with the best publications of its class. The volumes will be semi-annual hereafter, beginning with July and January.

The American Book Co. send us a "Revised Text-Book of Geology," by the late Professor Dana, edited by Dr. William North Rice, and "An Elementary Course in the Integral Calculus," by Dr. Daniel A. Murray, published in the "Cornell Mathematical Series."

A new addition to the many recent books on naval subjects is "The Nation's Navy," by Mr. Charles Morris, to be issued shortly by the J. B. Lippincott Co. A new edition of Michael Scott's famous sea-story, "Tom Cringle's Log," is also announced by the same firm.

Messrs. Luzac & Co., London, send us the bound volume for 1897 of their monthly "Oriental List." It makes a convenient reference catalogue of the year's publications in the Oriental field, and its value is at least doubled by the addition of an index.

In the list of "Books for the Hour," printed in the last issue of THE DIAL, the reference under Amieis' "Spain" was to an unauthorized edition, whereas it should have been to the well-known authorized editions (Library, \$2.00, "Guadalquivir," illustrated, \$15.00) issued by Messrs. G. P. Putnam's Sons.

The New York "Critic" is about to become a monthly magazine, thus leaving the field of weekly journalism and entering upon that cultivated by "The Bookman." The first issue in the new form will be a double number for July and August, and will appear July 25. The price of subscription will be two dollars.

The monumental "History of the Jews," upon which the late Heinrich Graetz was for so many years engaged, is now brought to completion (as far as the American edition is concerned) by the appearance of a sixth or

"index" volume. Such an index as this is a blessed thing to have, and doubles the value of the five preceding volumes. A memoir of the author, some tables of Jewish history, and a number of maps, complete the contents of the present volume. It is issued by the Jewish Publication Society of America.

"How to Name the Birds" (Scribner), by Mr. H. E. Parkhurst, is "a pocket guide to all the land birds and to the principal water fowl normally found in the New England States, New York, Pennsylvania, and New Jersey, for the use of field ornithologists." It is a small volume, in flexible leather binding, without illustrations.

Volume LV. of "The Century Illustrated Monthly Magazine" includes the six months ending last April, and contains the usual thousand pages, more or less, of excellent reading. The articles about Andrée and the Klondike are still timely enough, while Mr. Cole's engravings are probably the feature of the greatest permanent value.

The "Introduction to the Study of English Fiction" (Heath), which Professor W. E. Simonds published two or three years ago, was a very small book, but it has been condensed still further, and now reappears in a "briefer edition," which enables us again to commend it to teachers and students of English as a helpful adjunct to their work.

The second summer assembly of the Jewish Chautauqua Society will fill the fortnight from July 10 to July 24, and the place of meeting will be Atlantic City, N. J. An attractive programme has been published in pamphlet form, and may be obtained, with other desired information, from the headquarters of the Society, P. O. Box 825, Philadelphia.

"The Spaniard in History" (Funk), by Mr. James C. Fernald, is a small book, setting forth the traditional English view of Spanish history, and having much to say about Spanish atrocities committed in past centuries. It is a book intended for popular consumption, and the bias of the author is almost as evident as if he were writing for a yellow newspaper.

The students in the English department of the University of Kansas gave an outdoor performance of "As You Like It" early last month. The entertainment proved so successful that it had to be repeated for the benefit of the general public. Elizabethan costumes and stage arrangements were brought into use as far as possible under the conditions, and a programme of old English songs given in University Hall provided an acceptable side-show.

The following account of the present condition of Herr Nietzsche was recently given by the sister of the philosopher to the Berlin correspondent of the London "Daily News": "In the doctor's opinion recovery is an utter impossibility. . . . He sleeps well, takes a friendly interest in everything going on around him, and listens attentively when I read to him. He especially likes to hear French, but I do not think he can follow me. Besides, I dare only read a short time, so as not to tire him. He by no means makes the impression of an insane man. His eyes are beautiful and clear. He has retained much of his old dignity and elegance, but he speaks little, and the paralysis shows itself in his heavy and unsteady gait and movements. He is perfectly ignorant of the awful fate that has befallen him, and this fact I feel to be a great comfort. He cannot bear tears, and has often said to me reproachfully, 'Why are you weeping, my sister? We are happy, are we not?'"

BOOKS FOR SUMMER READING.

A SELECT LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of the following books may be found in the advertising pages of this number or of recent numbers of *THE DIAL*.]

FICTION.

- Helbeck of Bannisdale. By Mrs. Humphry Ward. Macmillan Co. \$2.
- Rupert of Hentzau. By Anthony Hope. Henry Holt & Co. \$1.50.
- The King's Jackal. By Richard Harding Davis. Charles Scribner's Sons. \$1.25.
- The Head of the Family. By Alphonse Daudet; trans. by Levin Carnac. G. P. Putnam's Sons. \$1.50.
- The Girl at Cobhurst. By Frank R. Stockton. Charles Scribner's Sons. \$1.50.
- The Story of a Play. By W. D. Howells. Harper & Brothers. \$1.50.
- Shrewsbury. By Stanley J. Weyman. Longmans, Green, & Co. \$1.50.
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THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 290. JULY 16, 1898. Vol. XXV.

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ANNOUNCEMENT.

By arrangement with Messrs. Herbert S. Stone & Co., the owners of "The Chap-Book," the subscription list, the name, and the good-will of that publication have been purchased by THE DIAL, which will fill out all subscriptions. The last issue of "The Chap-Book" was that of July 1. The magazine was first published on May 15, 1894, in Cambridge, Mass., by Messrs. Stone & Kimball, both members of which firm were then undergraduates in Harvard College. It was in form a small duodecimo pamphlet, issued semi-monthly, and was at first meant to be little more than an attractive kind of circular for advertising the books published by the firm. But its instant and somewhat unex-

pected popularity led its publishers at once into an attempt to make the magazine an organ of the younger American writers, and a means of introducing to the public new and curious developments in foreign literatures. "The Chap-Book" was either praised as being up-to-date, or denounced as being "decadent," and had considerable vogue. Publications which were evidently imitations of it, both in form and spirit, sprang up in many quarters, and its editors have collected something like one hundred and fifty of these curious ventures.

In October, 1894, the periodical was removed from Cambridge to Chicago, and since that date has been continuously issued from the latter city on the first and fifteenth of every month. May 1, 1896, it was transferred by its original owners to the new publishing firm of Herbert S. Stone & Co. It has been edited from the start by Mr. Herbert S. Stone, with the assistance of Mr. Bliss Carman at the beginning, and of Mr. Harrison Garfield Rhodes during the last four years. In January, 1897, "The Chap-Book" was enlarged to quarto size, and introduced reviews of current literature as a prominent feature of its contents. This change brought with it a marked increase of dignity and authority; it became more serious than it had been, yet it did not cease to be entertaining. Editorially, it was conducted with independence and vigor, and occupied to a considerable extent a field which it had made its own. One hundred numbers were issued altogether, sixty-four in the smaller and thirty-six in the larger form. When purchased by THE DIAL, four numbers of the ninth volume had appeared.

"The Chap-Book" has had a distinguished list of contributors, including most of the poets, novelists, and essayists, both of England and the United States, whose names are widely known to the reading public, and its pages have furnished forth the contents of several volumes of stories and essays. We take much pleasure, upon this occasion of joining its fortunes with our own, in paying this tribute to its sturdy and valuable services in behalf of good literature.

By this accession THE DIAL gains a new and important constituency, which it will of course seek to make permanently its own. While features likely to increase its interest and value may be added, this journal will in the main adhere to the well-defined aims and principles which have governed it for nearly twenty years and have given it the favor and support of the literary public of America.

LOCAL COLOR AND ETERNAL TRUTH.

Literature is an artistic product, as truly as sculpture or architecture. All the fine arts have for their aim perfection of form, the creation of beauty,—but, to a Puritan at least, nothing seems permanently beautiful which fails to suggest heroic human endeavor. Artists must, indeed, take their material, and in some degree their suggestions, from their individual and local environment. Yet of all creative work, the expression of thought in language is least limited by space or time. The Erechtheum is a ruin, and can never leave its desolated Acropolis; the Vatican torso has outlived its proper setting—it stands lost and dethroned in a gallery of antiques; but Homer remains crowned and serene, as clear-voiced as ever, in far higher honor, indeed, than the singer in his lifetime can ever have dreamed of being. Still, *all* the creations of genius are imperishably beautiful. Perhaps their greatest helpfulness to men lies precisely herein: that they lift us, in imagination, quite out of all the cramping limitations besetting our daily routine—out of mere reality into the ideal world.

Possibly no group of creative writers ever fitted more naturally and easily into their setting than the authors of Concord, Cambridge, and Boston. Yet, while Emerson and his friends will always be known as the New England poets, their origin, their life, their influence is neither chiefly sectional nor even merely national. New England did not create them, did not own them, cannot contain them. As truly as that earliest singer—whose time is disputed, whose name is denied, and to whose wide-wandering ghost an earthly abiding-place will doubtless never be granted,—so these whom we fondly call our own are in truth a treasure forevermore.

Nor do we turn to them chiefly, or most confidently, for a better knowledge of New England life. Sir Launfal is at least as precious to many of us as 'Zekiel, or as Hosea himself; Donatello and Miriam outshine the paler pair of our own folk standing beside them. Whittier himself has sung Stonewall Jackson's march through Frederick, and even the relief of far-off Lucknow, more thrillingly—perhaps more truly—than Floyd Ireson's ride.

It has sometimes been proposed, as a graceful tribute to our most popular authors, that their statues should be set up in public parks, surrounded by the ideal beings who are the creatures of their genius. In Longfellow's case this would surely include Hiawatha and

his Minnehaha, Evangeline and Gabriel, perhaps also that kingly pair, Robert of Sicily and Olaf the Dane; certainly we could not spare dear Elsie, who offers her young life so gladly for her prince, in the *Legenda Aurea*. Yet these favorites are almost wholly folk who never could have breathed our air, or understood a word of our speech.

What is so evidently true of this poet (still the dearest to the national heart) is quite as true of the masters in fiction everywhere. A great author never merely sketches such an individual man or woman as he—and we—have known. Every true stroke delineates more the universal than the particular. Is Andromache a Grecian like her minstrel, a Trojan like her husband, or the Cilician daughter of Eëtion? No one ever cared to ask. She is the type of sorrowing wifehood in the bitter hours of war and bereavement. As in Homer's day, so in ours. Romola, Miriam, and even Lorna, are neither living individuals nor racial types. They are merely typical woman-souls. Each is an ideal of nineteenth-century womanhood; but we are made to see, too, how in her, as in us, all the past experience of humanity is crystallized into expression, all serener future possibilities are foreshadowed.

The same test may be safely applied even to the prince of artists. Ophelia has no Danish feature, Juliet is Italian only in her absolute impulsive naturalness: it never occurred to us that Rosalind is a French demoiselle! Neither has the great magician metamorphosed them all into English girls, and assigned them to the Elizabethan age—or to any other generation. They abide in a fairer land than merry England or sunny France, in statelier homes than Veronese palace or royal castle of Denmark: for they dwell lovingly together in the noble realm of art and ideal beauty. That which is most precious, and most lasting, in a poem, a tale, or even an essay, is least distinctively English, or American, or French. It is "Euripides the Human," Montaigne the human, Burns the human, whose influence lives and works long-lasting as the world.

The "Scarlet Letter" has a vivid local setting,—and so has "Heart of Mid-Lothian." Neither is a masterpiece merely, or chiefly, because it is a more or less accurate study of Puritanism in New England, or of Scottish life. Hawthorne's genius (and perhaps Scott's also) is revealed, rather, in the treatment of that most universal of problems, the vain attempt to escape from the inherent penalty of sin. As

Rembrandt throws the high light on human faces, so does every great artist, whatever the material in which he works. Tito is man tempted and fallen; Savonarola, like Romola, is man rising heroic from temptation and from the bewilderment of self-delusion. Indeed, Savonarola's right to appear in the book must be vindicated, if at all, by the part he plays in the central plot of the romance. Whether the real reformer of Florence was just such a man, whether the background is archæologically accurate: these are alike minor details, hardly touching æsthetic criticism at all.

The recent death of our most influential writer reminds us of the question once so fiercely debated, whether "Uncle Tom's Cabin" was a truthful picture of slavery days in Kentucky and Louisiana. If it could be proved that no black family was ever separated, no innocent negro ever flogged, since Jamestown was founded, the swarthy hero of a baseless romance would remain as deathless as Homer's impossible son of the sea-nymph, with his magic armor and his talking horse! Both are truly drawn, since they act in response to the most universal human motives. No other test of artistic quality is essential.

Yet we must once more reverse the shield of truth. While the artist's thought is thus free and eternal, the form in which he clothes it is largely shaped for him by usage and tradition, even before he himself is born. Phidias, the pupil of his Hellenic masters, working under the Attic sky, was not merely forced to use his native Pentelic marble, instead of New Hampshire granite — or "staff": it was equally impossible — or inconceivable — for him, upon the Acropolis, to rear a Florentine dome or a Gothic spire.

Even so, we who speak and write the English tongue cannot escape — the wise do not even struggle against — the masterful influence of the myriad workers who through so many centuries have moulded and perfected Anglo-Saxon speech. We, and those who form our audience, have been from infancy the pupils of Chaucer (Professor Child would have bidden me say, of Cædmon) and of Tennyson, and of all the goodly array between. Whatever is traditional in all our arts, except perhaps music, is chiefly and primarily English in form, though it is largely Greek in spirit. Moreover, free as the writer is, he, especially, works in materials which have already been shaped for him: even, it may be, moulded over and over before him, by weak hands as well as strong. (A really

fresh rhyme brings us nowadays almost a shock of surprise. In this matter our mother-tongue, with its excessive variety of endings, gives us rather step-motherly fare.) We sometimes seem to ourselves almost like those late Romans who shaped their structures wholly out of blocks, ready carved, taken from the earlier buildings.

THE DIAL, especially, has long waged an effective warfare, of argument and ridicule, against the notion that American literature in general, and sectional Western literature in particular, should cut loose from the English traditions that make up the past, and grow from roots deep-struck in a virginal native soil. It is in fact only very incompletely, if at all, that literature in America can ever tear itself free from the parent stock in what Hawthorne was fond of calling "Our Old Home." It is precisely the vital English element in our language and literature, in our political and social instincts, in our entire civilization indeed, that has enabled us in any hopeful degree to assimilate that chaotic mass of humanity which year by year has poured into the great gateway of Manhattan. The last thing a far-sighted patriot can desire is a weakening of any ties which still bind us to the happiest of our many fatherlands, the island stronghold

"Where Freedom broadens slowly down
From precedent to precedent."

May even the exigencies of politics never again require an outburst of half-sincere jealousy, or unreasoning rage, against our next of kin, "such as of late o'er pale Britannia past!" But at any rate, the sincere student of letters must see clearly that we (I speak now for the "old New Englanders") are twice-transplanted Anglo-Saxon folk, who, in the forms of our speech, as chiefly in the forms of our life, have been moulded by the long, slow centuries of English growth.

And yet, so far as the instinct of the artist awakes in each man, the boundless universe is his. The environment in which he sets his gem, or his cathedral, may be as homely and familiar as Maud Müller's farm: it may be the vaguest spot in "desolate, windswept space." One thing only is essential: the presence, or the suggestion, of human beings, acting from motives not wholly ignoble, as we ourselves might conceivably act, or wish that we had acted. Even Homer, or Sappho, or Sophocles, can teach us, directly, little more than what Sidney said, and Longfellow only echoed:

"Look, then, into thy heart, and write!"

WILLIAM CRANSTON LAWTON.

The New Books.

LIEUTENANT PEARY IN NORTHERN GREENLAND.*

In all, Lieutenant Peary has made five excursions into the inhospitable regions near the eightieth parallel of north latitude. The first, in 1886, was only a reconnoissance. The second and third, in 1891-92 and 1893-95, were in a much larger sense preliminary, undertaken with the purpose of establishing a base of operations whence it might be possible to launch an expedition to the northern pole. The fourth and fifth were simply summer trips made to secure certain notable meteoric masses discovered by him upon the Greenland coast.

Previous to Lieutenant Peary's journeys, the insular character of Greenland had been guessed but not determined. It was known only as a triangular area more than seventeen hundred miles in length from north to south, and about six hundred miles wide at the eightieth parallel of latitude. Of this area, only about twenty-five miles in width of selvedge along the western and part of the eastern shore was known to explorers and whale fishers, bleak in the few summer days, ice-bound through the long arctic winter, and peopled with only a few nomadic Eskimos. Everywhere this selvedge is interrupted by bays, inlets, and fiords, each headed by a glacier and each glacier launching its annual quota of the fleet of icebergs that become the dread of Atlantic sailors. Peary reasoned that these icebergs were the outcropping of a broad glacial field or ice-cap covering the whole peninsula, rising gradually toward a central divide, and presenting a surface either rigidly frozen or often freshly covered with snow, which would be easily travelled upon a proper equipment of snow-shoes or *ski*. He farther conceived that an exploring party should consist of not more than two or three persons, hardy, sturdy, and determined, clothed like the natives, supplied with the most concentrated foods, their impedimenta moved on sledges by dogs, which should be counted as provision on the foot, to be consumed by their companions as the burden of freight diminished. Once upon this highway, traversed as freely as the open sea, the explorer could easily reach a latitude limited only by the unknown northern

coast of Greenland. From the point so reached, a small and determined band, with a like outfit, at a proper juncture might make a dash for the coveted acme of northern exploration.

The reconnoissance of 1886 determined the possibility of using the ice-cap as a highway. The test was made by a journey eastward from Disco Bay. In about three weeks from start to return a trip was made to a point having an altitude of about 7500 feet and well within the central area of the ice-cap.

The most important of Lieutenant Peary's journeys, though not that which consumed the most time, was that of 1891-2. With him went his wife and five assistants. McCormick Bay, near the northwestern angle of Greenland, was reached on July 23, after a voyage much delayed by ice. The season was already too much advanced to permit the undertaking of the great journey over the ice to the eastern angle of Greenland, which was the chief object of the expedition. Besides, a vicious tiller had worked loose in a storm and had broken the chief's leg. During the enforced delay of an arctic winter, much valuable work was done in ethnological study and collection, which, however, was but a side issue compared with the real purpose of the campaign. On the 3d of May, after most careful preparation, the "Great White March" was begun. The outfit was soon reduced to fourteen dogs, the lading of two sledges, and one companion. The journey extended nearly six hundred miles, to Navy Cliff at the head of Independence Bay, in latitude $81^{\circ} 37' 5''$ north, and longitude $34^{\circ} 5'$ west. On June 5 the travellers had reached the summit of the divide, altitude 5700 feet. On July 4 the terminus was reached. The season was midsummer; flowers bloomed in abundance, birds and insects were plentiful, while musk-oxen were so many that the travellers readily secured all needful for themselves and for their dogs. After a brief rest on the 7th, the return began. Eight dogs only remained, and drew all the freight on a single sledge. In one month the journey was finished, the average marches being about twenty miles per diem. So much of the mission was accomplished as the determination of the northern limit of Greenland, and the discovery of a route which might lead as an imperial highway towards the pole.

Peary's third expedition left Philadelphia June 23, 1895, and reached Inglefield Gulf on the 3d of August. As soon as the opening spring should permit, a party of eight was to move over the ice to the northeast coast. Three

* NORTHWARD OVER THE GREAT ICE. A Narrative of Life and Work along the Shores and upon the Interior Ice-Cap of Northern Greenland in the Years 1886 and 1891-97. New York: Frederick A. Stokes Co.

of these were to attempt the journey to the pole ; three were to go southward to Cape Bismarck on the eastern coast and return thence overland to the western base ; while two were to maintain a station to which the northern party might return or retreat as the occasion should prove. On March 6, 1894, the start was made. By April 10 so many mishaps had befallen, men disabled and dogs dead, that it was evident the march must be abandoned for the season. The larger part of the surplus of supplies was cached at a point about one hundred and thirty miles from the lodge by the sea, whither the party retreated. Other caches were made on the way. In October an expedition was made to recover these caches, repack them, and mark afresh their positions ; but they were not found. The storms and the drifted snows had obliterated every trace of them.

The difficulties of marking and finding locations upon the ice-cap proved to be insuperable. The surface of the elevated plateau was covered with an icy crust, carved and seamed by relentless winds whose traces were quickly obliterated by the drifting of new-fallen snow. The air was full of snow. The vision was bounded by a canopy of cloud which allowed no glimpse of sun or star, and nautical observations could seldom be made. A point could be determined only by the dead reckoning of a compass and an odometer.

The following winter was spent in gathering from the resources of the country supplies, chiefly of frozen walrus and deer meat, to replace those which had been lost. On April 1, 1895, with two men and forty dogs, the journey across the ice-cap was again undertaken. The story of this march is a record of indomitable courage and of patient endurance never surpassed, but expended upon judgment which can hardly be approved, and effective of no adequate result. The reasons for a return in 1894 were yet more potent in 1895. The stock of supplies was far less fit than on the preceding year. Independence Bay might be revisited, but it was evident that the northward trip could not follow, nor could the foundation be then laid for such a trip in the future. The result was less disastrous than could reasonably have been expected. The men survived the march of 1200 miles over the "Great Ice." They found the cliff which overlooked the bay, but dared not risk the descent. They retraced their steps, and when they regained the lodge by the western sea they had barely escaped eating their sole remaining dog, through whose attenuated

carcass all the other forty had made a vicarious passage. The narrative of this journey, simply and modestly told, excites sympathy and admiration, but it recalls the remark of the French marshall who witnessed the famous charge of the six hundred. "C'est magnifique, mais ce n'est pas la guerre."

It is not our purpose to analyse, much less to criticise, the plans for polar search by way of Whale Sound and Independence Bay. Others more competent to judge have given them their approval. Lieutenant Peary has already entered upon a renewed attempt at this solution of the polar problem. His countrymen unite in the hope that his undoubted nerve, pluck, and perseverance may be so guided and so fortunate as to win for him a successful issue.

SELIM H. PEABODY.

THE MONROE DOCTRINE FROM AN ENGLISH STANDPOINT.*

So much has lately been said about the Monroe Doctrine that a new book upon the subject is likely to attract attention. Mr. Reddaway's contribution to the discussion is a short essay of a hundred and fifty pages, which was originally prepared in competition for a Cambridge University prize. The author says in his preface that he has laid under contribution a mass of unpublished documents in the Public Record Office, but he does not seem to have discovered much that is not already to be found in easily accessible printed sources. The book is interesting, however, as a discussion of the Monroe Doctrine from the English point of view.

The larger part of the essay is devoted to an account of the origin of the Doctrine. The statement of the European side of the situation is well done, but the account of the American side betrays the fact that the author's acquaintance with the history of the United States is by no means intimate. It is surprising to be told that, "It is the proudest trophy of the American government that the pen of Jefferson could formulate against France broad principles of neutrality to which time has added nothing," when it is well known that Jefferson not only did not write the proclamation of neutrality, but denounced its phraseology as "pu-sillanimous." The sentence quoted illustrates a tendency toward rhetorical flourish and an

*THE MONROE DOCTRINE. By W. F. Reddaway. Cambridge University Press. New York: The Macmillan Co.

indirectness of statement that characterize the essay.

With respect to the authorship of the Declaration, Mr. Reddaway concludes that "the conception of the Monroe Doctrine and much of its phraseology came from Adams, and the share of Monroe did not extend beyond revision." "The part played by Jefferson," he says, "seems to be defined in the fact that his advice was sought and not followed." It has always been well known that John Quincy Adams largely inspired Monroe's Declaration, but Mr. Reddaway overstates the case in his favor. The Declaration consisted of three propositions, each of which had a different origin. The first proposition opposed further European colonization of the American continents. This part was wholly due to Adams, and was but a re-statement of his declaration to Baron Tuij and his instructions to Rush. The second proposition opposed American interference in European affairs. Innumerable precedents for this part of the Declaration might be cited, of which the most notable are Washington's Farewell Address and Jefferson's First Inaugural. The idea was clearly expressed in Paine's "Common Sense"—the first published argument for the independence of the colonies. As this earliest precedent seems to have been overlooked by writers upon this subject, it is worth quoting in full. Paine wrote:

"Submission to or dependence on Great Britain tends directly to involve this Continent in European wars and quarrels, and [to] set us at variance with nations who would otherwise seek our friendship, and against whom we have neither anger nor complaint. As Europe is our market for trade, we ought to form no partial connection with any part of it. It is the true interest of America to steer clear of European contentions, which she never can do while, by her dependence on Britain, she is made the make-weight in the scale of British politics."

This proposition was a part of the stock of political ideas common to the American people from the time of the Revolution. If the honor of first formulating it is to be assigned to anyone, it would seem to belong to Paine. The third proposition of the Declaration opposed European interference in American affairs. Simple as is this corollary of the second proposition, it had never before been publicly and officially stated. It is the important advance that Monroe made upon previous statements. The "conception" seems to be more distinctly traceable to Jefferson than to any other statesman. The purchase of Louisiana was a most important step toward diminishing European

influence in America. In 1808 Jefferson wrote, in reference to Cuba and Mexico:

"We consider their interests and ours as the same, and the object of both must be to exclude all European influence in this hemisphere."

In his celebrated letter to Monroe in reference to the proposed Declaration, Jefferson wrote:

"Our first and fundamental maxim should be never to entangle ourselves in the broils of Europe; our second, never to suffer Europe to intermeddle with cis-Atlantic affairs. America, North and South, has a set of interests distinct from those of Europe, and peculiarly her own. She should, therefore, have a system of her own, separate and apart from that of Europe. While the last is laboring to become the domicile of despotism, our endeavor should surely be to make our hemisphere that of freedom."

Here we have the exact ideas and almost the phraseology of Monroe's message. It is true that Jefferson favored a joint declaration, and that a separate declaration was finally decided upon; but that does not alter the fact that the most important part of the message originated in his suggestion. The Monroe Doctrine is thus seen to have been a composite production, to which Adams and Jefferson contributed in nearly equal proportions.

The remainder of Mr. Reddaway's little book discusses the reception of the Doctrine, its relation to International Law, and its later applications. He finds that the Declaration produced slight effect in South American states, and that they looked chiefly to Great Britain for support. He points out that the policy of a single power does not modify the Law of Nations, and that the influence of the Monroe Doctrine is evil so far as it leads the people of the United States to believe that they possess in their international relations greater rights than they are entitled to under the rules of International Law. The author's concluding analysis of the foundation of the Monroe Doctrine may be briefly summarized. In his view, the Doctrine is based upon the assumption that the distance between European and American states creates a natural line of demarkation between them. This assumption, he claims, is unfounded. Land, rather than water, separates nations. Intercourse, rather than geographical position, unites them. With existing means of transit, South America is as closely connected with Europe as with the United States. The assumption failing, upon which the Doctrine is based, the Doctrine must fall with it.

Mr. Reddaway's book cannot, of course, include the latest phase in the history of the Monroe Doctrine. Just as Europe seems to

yield a tacit assent to the assumptions advanced in its name, a considerable portion of the American people propose in effect to discard the Doctrine as too confining for the purposes of our future development. The actual occupation of the whole of the American continents long ago rendered obsolete that part of the Declaration relating to colonization. There remain the propositions respecting intervention: non-intervention by the United States in European affairs, and non-intervention by European states in American affairs. It should not be forgotten that these propositions are reciprocal. If we abandon one, we cannot claim the other. It is worthy of serious consideration whether the practical recognition of our supremacy in America does not outweigh any advantages that are likely to accrue from the acquisition of territory in other hemispheres, and whether, after all, it is not better to avoid both the mazes of European diplomacy and the burdens of the European system of standing armies and costly navies.

F. H. HODDER.

"THE DRAMA AS LITERATURE."*

Many people nowadays, especially in this country, if they want the choicest fine blossom of the contemporary drama, have to get it by reading. Either because of absence from metropolises, or because of the absence of appreciative managers, they find it next to impossible to see "Heimat," for instance, or "The Doll's House," or "Die versunkene Glocke," and more than impossible to see "La Princesse Maleine" or "Salome." They may be able in the future, perhaps, to see "La Ville Morte" or "Cyrano de Bergerac," but still, practically, they have to content themselves with reading: inferior plays they can see on the stage, but the plays which have interested the world they must read.

Now, ever since the dictum of a well-known critic last January, reading plays has been like eating ashes. Previously there had been an idea that some plays were even better "as literature" than on the stage. But the ruling just mentioned did away with such a fancy. It laid down the principle that a dramatist "must please his immediate audience"; it held up the ideal of an "imaginative sympathy needful to enable [readers or critics] to see a play as it might appear on the stage"; it gathered itself

together in the remark that "there is no more patent absurdity than the play that is not intended to be acted." The critic in question meant that reading plays was merely a very unsatisfactory substitute for seeing them; that it had no independent existence. He did not mention the fact that it is impossible for us to see any of the plays of Shakespeare, Molière, Aristophanes, etc., as their authors imagined them, and impossible also to recreate in the imagination any of these masterpieces of the drama as they were seen by the audience for which they were written; namely, that it was impossible to enjoy them in anything but a surreptitious and fanciful way. It was of no consequence to him that he deprived of enjoyment many of his fellow-creatures; indeed, he probably did not think of this matter, for his mind was quite absorbed in his great conception that there was no such thing as a "literary play."

The gloom thus diffused throughout the reading public, however, was somewhat lightened by the announcement that the plays of Mr. Bernard Shaw were to be published. Bernard Shaw was a name to arouse the imagination, for everybody felt quite sure that he must be somebody, and nobody (in America) knew just who he was. It was obvious also that his plays must be literary plays, because no one could remember having seen them or having heard of them on the stage. Here was a bit of comfort for those who held that, entirely aside from stage representation, there was intelligent pleasure to be gained from reading plays.

The position would seem to be this: Here are so-called plays. They have not been great stage successes. They do not please immediate audiences. Yet shall they not be read, perhaps, with intelligent pleasure? Here is a book; and a book of which the content distinguishes it readily from directories, catalogues, volumes of this or that "series," railway novels, logarithmic tables, accumulations of by-gone journalism, cook-books, and so forth, to which we instinctively deny the name of literature: these plays are read with aroused intelligence, they must give impressions or opinions, and these impressions or opinions must be of interest to the critic. What shall he say about them?

Of course these plays are not ostentatious "closet-plays"; they are not remarkable in form or technique. Some plays, as we read them, do not seem at all adapted for the stage. "Hanneles Himmelfahrt" was successful, curiously enough, but we do not readily imagine anyone acting "Pelléas et Mélisande." The

*PLAYS: PLEASANT AND UNPLEASANT. By George Bernard Shaw. Chicago: Herbert S. Stone & Co.

plays of Mr. Bernard Shaw, however, are cast "in the ordinary practical comedy form in use at all the theatres"; they are meant to be acted when anyone comes along that can act them. Still, the author publishes them that they may also be read.

His reasons for thinking it well to read plays are not precisely those just indicated. Mr. Bernard Shaw says that Englishmen do not customarily go to the theatre. Even if they did, they might not like "literary plays": in Spain people go to the theatre every night, but they do not wish to see "literary plays" for all that; they have invented another kind of entertainment which they like much better. Mr. Bernard Shaw also thinks "that a perfectly adequate and successful stage representation of a play requires a combination of circumstances so extraordinarily fortunate that [he] doubts whether it ever occurred in the history of the world." This I take leave to think is almost hypercritical. A writer of plays probably conceives his unwritten play in terms of the stage-circumstance to which he is accustomed; and if the play appears in that circumstance, it is probably "adequately presented,"—as adequately, at least, as it can ever exist in the mind of a reader.

It is not for these reasons that I approve of printed plays. I approve of them because I can see that there may be such a thing as a literary form called "the drama" which will enable a man to do what he cannot do in any other way. This literary form is conditioned partly by the simpler current exigencies of the stage as they are understood by most readers—this is the conventional part,—and partly by the necessity of appealing to one reader alone, instead of to a number of hearers together. The acted play is governed by neither of these necessities. The acted play must conform to a great number of mechanical and theatrical necessities, which the average reader knows nothing at all about, and it appeals to the eyes and the minds of a number of persons gathered together, which is a very different thing from one person alone. Perhaps the greatest plays are those which succeed under all these conditions; but certainly some plays will answer one set of requirements and other plays will answer the other. Now suppose you have a play which answers the first set, but not the second; what will you do? Call it an absurdity, with Mr. Brander Matthews? I imagine myself doing so, and feel that I am absurd myself; so I try to regard it otherwise.

After this it may seem unwise to allow that the chief characteristics of Mr. Bernard Shaw's plays are not precisely dramatic. They might appear in other work of their author as well as here. A great dramatist has leading characteristics which are especially dramatic, which demand the stage. I do not see that Mr. Bernard Shaw has. Sudermann, Ibsen, Maeterlinck,—to take both practical playwrights and airy theorists,—are each noteworthy for things that would not appear if they wrote novels. In the case of Sudermann, who has written novels, the chief characteristic of his dramatic work—which I take to be the combining of a number of motives in one focus—is not at all obvious in them. But the striking thing about Mr. Bernard Shaw might be made to appear in a novel, and, I think, quite as well as it is made to appear in the plays.

It does not follow from this that these plays are especially undramatic, even from the point of view of the stage. In fact, they were all written for the stage. One does not wonder that "Arms and the Man" received some applause; it is more remarkable that "You Never Can Tell" was not put on the stage. "Mrs. Warren's Profession" was barred for non-dramatic reasons. I have said that the main characteristic of these plays—the particular mood of realism—was not dramatic. I am inclined to think, however, that the special mode of its manifestation does belong to the stage. Mr. Bernard Shaw is a realist, but he does not mean to be dull for all that, not over-serious, plodding, stupid, dry-as-dust, doddering. He attains his end by a curious expedient which I think must belong particularly to the stage,—I do not easily conceive of it elsewhere,—namely, by what, at first, appears to be almost conventional farce. This general form of irony is not impossible in other kinds of literature, although it is rather uncommon; but it cannot be realized in the way followed here, except on the stage.

These plays of Mr. Bernard Shaw might make, and probably have made, a good deal of talk from a point of view which does not distinguish between a play and, let us say, a treatise. "Mrs. Warren's Profession" is written on a matter which is not usually regarded—and rightly enough—as mentionable in ordinary society. "Widowers' Houses" deals with another "problem," and this time a perfectly proper one. "The Philanderer" is apparently conceived as being on still another question; but here Mr. Bernard Shaw carries his farce so

far that it is impossible to regard the matter seriously. These are the "unpleasant plays" so called; less pleasant than the others chiefly because they exhibit the following out of rather a poor idea. The "problem play" seems to be rather a modern English habit; Mr. Pinero and Mr. Jones lean to it. But it is not in its nature anything especially dramatic: in fact, reasoning from Aristotle's central idea, it seems to me undramatic.

Anyway, it is not here a matter of especial interest, for it is not a characteristic of the best of these plays. It is lacking in "Candida," "Arms and the Man," and "You Never Can Tell"; these have no problems, they are not tracts or criticisms or police reports in disguise. They are simply plays. "Pleasant Plays" they are called by Mr. Bernard Shaw, and to my mind the reason for their being pleasant is because they are much better as plays than the unpleasant ones. Of the three, "Candida" has most depth. The two others are very amusing and have much good meat to them. But "Candida" has more earnest searchingness, or searching earnestness, on some rather deep points. I have seen it called "as true a poem as was ever written in prose." This seems a complimentary remark, but neither well-founded nor at all descriptive. I should say that it is a play which pleases at the time and pleases in remembrance. I almost regret that the poet in the play was not lame, or something of the sort (as Mr. Bernard Shaw suggests), so that it might have been acted.

EDWARD E. HALE, JR.

THE PROBLEM OF THE ARYANS.*

The learned author of "The Evolution of the Aryan," Rudolph von Ihering, never fully completed the work. Three books out of the seven which were to comprise it were never written, and the fourth book is probably far from complete. It is well, however, that what was written has been printed. The books in which the life and history of the primitive Aryan have been reconstructed deal chiefly or exclusively with evidence from language. This work is a study of survival in custom. The translator, in his preface, says:

"Von Ihering was a wonderfully versatile man. A Professor of Roman Law — one of the greatest authorities on the subject that ever lived, — he devoted much

of his spare time to the study of ancient history, principally of those customs pertaining to law which seemed to him incongruous with the state of civilization which the Romans of that period had reached: and this work is the outcome of his researches."

Our author's conclusions are not always in harmony with some of the favorite views of the present time. He believes the first home of the Aryans was in Asia — in ancient Bactria. He claims that migration took place from there into Europe and into India. This ancient Asiatic people is his parent-nation or mother-nation. He considers the migration to have been of long duration, and locates a second home of the Aryans in the great plain of Southern Europe. This second home appears to have been a resting-place for the migrating masses. From it, later migrations populated almost the whole of Europe with Aryan folk, and the differentiation of the five great nations — Greeks, Latins, Celts, Teutons, Slavs — took place locally. To the migrating peoples, particularly while in their second home, the author appears to confine the name Indo-European.

These are fundamental ideas from which and to which von Ihering works. His argument is interesting and ingenious. Almost ignoring linguistic evidence, he studies survival and custom. In the four books he investigates the Aryan Parent Nation, Aryans and Semites, Emigration of the Aryans, The Wandering. The fifth, sixth, and seventh books were to have dealt with the Second Home, Origin of the European Nations, Difference of the European Nations. Von Ihering considers the Aryans in their original home to have lacked energy and practicality; the modern Hindu, dreamy and unpractical, more adequately represents them than do the modern peoples of Europe. By his method the author claims to prove that the first home was inland, and probably isolated by lines of enclosing mountains. Although a settled and populous folk, the parent nation was pastoral and non-agricultural; it was ignorant of metals, and built neither towns nor houses of stones; law, whether international or domestic, criminal or property, was at a low stage of development.

The power which converted the Aryan dreamer of inland Asia into a nation, from which should come the eminently practical Roman, is claimed to have been contact with Semitic civilization. The contrast drawn between Aryan and Semitic cultures, and the picture of old Babylonian culture, are masterpieces of work. To the Babylonian, von Ihering

*THE EVOLUTION OF THE ARYAN. By Rudolph von Ihering. Translated by A. Drucker. New York: Henry Holt & Co.

attributes the town, the fortress, the stone (or brick) house, the trade of building, measurement of time and dimension, brick-burning, use of water, navigation and commerce; and these were transmitted to the Aryans. The fact of the migration, its character, the customs developed in it and by it, are investigated, and many curious and at first sight inexplicable customs are traced in their beginnings back to that time. In the *ver sacrum*, for example, von Ihering sees the ceremonial repetition of the once forced swarming forth of the young to seek a new home. Most interesting of all, perhaps, is the tracing back to reasonable and useful origins of the curious practices connected with the Roman *fetiales*, *pontifices*, and *auspices*.

The style of the work is charming; the argument forceful. The analysis is clear, and the argument is summed up in a series of propositions, each growing out of the preceding. Whether the author's conclusions are always sound, or his fundamental ideas are accepted, the material and the mode of presenting it are so new and important that the book must have a notable influence in the discussion of Aryan origins and development. **FREDERICK STARR.**

THE REACTION OF KNOWLEDGE ON FAITH.*

If the first effect of a growth in knowledge was unbelief, its far more extended and permanent result has been a reopening and a reconsideration in many ways of the terms of faith. The group of books before us, and the multitude of works with which they are associated, are illustrations of the eagerness with which men shortly bring any new resources of knowledge to the ever-enduring and inescapable inquiries of our spiritual life.

The first book on our list, "The New Puritanism," illustrates this reaction in one of the many phases which it presents. The New Puritanism is the religious cast which a wider sympathy with men has given to our Christian life. Henry Ward Beecher, if not a critical student of Sociology, had a pene-

trative grasp of its immediate facts, and a very living interest in them. It was this spiritual insight which imparted to him a prophetic force, and impelled him to give a more loving and tender rendering of Christian life. Christ was to him the great heart of God, the great heart of humanity; and so arose the New Puritanism. Those who united in the recent celebration of the fiftieth anniversary of Plymouth Church are men of a kindred temper, and the occasion was chiefly improved in the enforcement of this more universal life. The book has interest for all who are in sympathy with a more immediate and renovative effort among men, in their personal and social relations.

"Selfhood and Service" is also a bringing of social truth to Christian experience. Its main contention is the personal and social discipline which attends upon the acquisition of wealth. The thought so far is plain, adequate, and stimulating. We can hardly feel that the author, in treating this theme, was at liberty to overlook, to the degree he has, two essentials in making production personally and socially beneficent. Thorough integrity, a keen recognition of the rights of men, and generous sympathy — making one's efforts directly aidful to all associated with him — must be present, or the getting and dispensing of wealth will both lose their spiritual value. The three stand in this order of importance: integrity, aidfulness, beneficence. Beneficence, divorced from the other two, is mere tinsel. The fine beneficence of a modern Cræsus is not sufficient to gild the enormous mass of injury inflicted on society by his business methods and spirit.

"Divine Immanence" approaches the central spiritual problem, the conception of the nature of God, from the side of philosophy and science. What conception brings most light, and is most in harmony with our present forms of knowledge? The book is unusually clear, definite, and progressive in its line of thought. The subject, though abstruse, is followed with ease and pleasure in its presentation. The author keeps firmly to the ground except when he approaches his last dogmatic conclusion. He then leaps somewhat into the air.

"The Mystery of Life" is another bringing together of the terms of science and faith. It is a work not without ability, yet it yields comparatively little stimulus or instruction. The two elements of science and revelation are not thoroughly fused in each other. The book is the presentation and vindication of a somewhat involved and arbitrary dogma — that of a distinct spirit superinduced upon mind, life, and body. The spiritual being is a fourth entity, on whose presence or absence man's higher and immortal hopes are made to rest. The reconciliation, therefore, of the physical and the spiritual is the absence of any contradiction between them, not their union in one supreme product. Revelation remains revelation under a narrow dogmatic form.

"Life, Death, and Immortality" receives its title from the first of a series of essays not very closely united, and which have been in part previously pub-

*THE NEW PURITANISM. Papers by Lyman Abbott, Amory H. Bradford, Charles A. Berry, George H. Gordon, Washington Gladden, William J. Tucker. New York: Fords, Howard & Hulbert.

SELFHOOD AND SERVICE. By David Beaton. Chicago: Fleming H. Revell Co.

THE MYSTERY OF LIFE. By Harry E. Richards, A.M., M.D. New York: Dodd, Mead & Co.

DIVINE IMMANENCE. By J. R. Illingworth, M.A. New York: The Macmillan Co.

LIFE, DEATH, AND IMMORTALITY. By William M. Bryant, M.A., LL.D. New York: The Baker & Taylor Co.

THE CLERICAL LIFE. A Series of Letters to Ministers. New York: Dodd, Mead & Co.

lished. Among these essays are: "Oriental Religions," "Christianity and Mohammedanism," "The Natural History of Church Organization," "The Heresy of Non-Progressive Orthodoxy," "Miracles." The author has a highly speculative mind, and this fact will render some of the essays less interesting to the mass of readers. His thought is coherent and his style perspicuous. One feels that he is brought in contact with an unusually vigorous personality. The appeal is constantly and exclusively to reason. Yet a strong religious faith pervades the discussions. We especially commend the essay entitled "Buddhism and Christianity."

The chief interest of "Clerical Life" is literary. It is made up of letters, twenty in number, addressed chiefly to some minister whose faults or circumstances are to come under criticism. Though these letters are, on the title page, referred to eight different authors, they are each anonymous, and are quite uniform in method and in style. Eight of them, signed X., are presumably written by Dr. Watson. They are somewhat of the Addisonian order: indirect, mild, and satirical, in their praise and censure. The occasion chosen is not ordinarily a serious one, and it is gracefully presented under a variety of side lights. The book is enjoyable and not uninteresting. The title, however, is more serious than the treatment. There is an occasional defect in taste in allowing the subject of stricture to become too idiotic in his faults—as in the case of the minister who had been to Germany. The critic seems to find himself unable to set on the dogs of criticism till he has clothed his victim in bear-skins.

JOHN BASCOM.

BRIEFS ON NEW BOOKS.

An unscientific number of a scientific series.

The red cover of "The International Scientific Series" (Appleton) has come to be a trade-mark of scientific respectability. As in all series, the works differ widely in scholarship and value; but a laudable standard of average excellence has been maintained. It is particularly unfortunate that a topic which has been so constantly beset with the dogmatism of system-makers should find such an unsatisfactory representation in this series. Volume LXXVIII. ("Memory and its Cultivation," by F. W. Edridge Green) is as completely out of place in a scientific series as it is innocent of the sound psychological principles upon which alone a modern book on memory can be wisely written. Instead of the comprehensive physiological and psychological basis for the proper presentation of the processes of memory which modern research makes possible, we have a totally arbitrary system of rejuvenated phrenological faculties in which Time and Eventuality, Size and Incongruity, Causality and Cautiousness, Imitation and Benevolence, all hold coördinate and chaotic sway. Eight most illogical and unnecessary

reasons are given why it is not possible to determine the position of a faculty from the conformations of the skull, and a medley of thirteen even more unfortunate arguments is offered to prove that the faculties of the mind are multiple. Is this nineteenth-century science? With such a theoretical basis, the nature of memory is unfolded and a system of practical rules for the cultivation of memory is developed. The expositions and explanations are quite largely of the type of a by-gone age when the power of opium to put one to sleep was acceptably explained by reason of its soporific faculty. A man who has a "large faculty for colour" is one who remembers colors easily, and one who remembers colors easily may be said to have a "large faculty for colour." The precepts founded upon this type of analysis are of that aggravatingly vague and didactic form which tell us to seek a certain end, which is exactly what we clearly know, and fail to tell us how to go about it, which is the helpless ignorance we had hoped to relieve. No book written by an intelligent writer is continuously bad; and there are scattered here and there throughout the three hundred pages some suggestive facts and illustrations. But it is hopeless to suppose that any seeker after a good memory, who is urged on by the glittering prospect of the preface that the discovery of the facts of memory enabled the author to learn a subject in a fifth of the time that it formerly occupied, will be able to steer his tortuous way through this poorly illuminated tangle, with either profit or pleasure. A student who attended the memory classes of a famous "memory professor," when asked how he profited by the instruction, replied that he thought he would have progressed very satisfactorily, were it not that he constantly forgot to go to the lessons. The best advice to offer the student of memory is to ask him to remember, not to attempt the study of memory by the aid of this unfortunate volume.

Matthew Arnold and the spirit of the age.

If a recent publication entitled "Matthew Arnold and the Spirit of the Age" (Putnam) had fallen into the hands of Mr. Howells previous to his recent discourse upon American literary centres, he might have added Sewanee, Tennessee, to his list. To the reading public, Sewanee is known as the seat of the University of the South, the home of at least three distinguished men of letters—Professor Trent, Professor Wells, and the Rev. Greenough White—and the place of publication of that admirable and dignified quarterly, "The Sewanee Review." It transpires from the volume above mentioned that Sewanee also boasts an English Club of gentlemen and ladies, which has had a somewhat chequered existence since 1885, and has devoted itself to the study of English language, literature, and thought. The subject chosen for last year's study was "the spirit of the age" as typified by Matthew Arnold; and it was voted, at the end of the season, to publish the papers that had been written about this

theme. The result is a handsome volume, edited by Mr. Greenough White, and containing fourteen brief essays which consider, besides Arnold's own work, such writers as Clough, Mr. Meredith, Mr. Watson, Mr. Austin, and Mrs. Ward, and such cognate topics as "The Late Course of Religious Thought," "Recent History Writing," and "Lord Leighton and the Late Course of English Art." The value of work of this sort is, of course, chiefly subjective and social, but the book of the Club makes an attractive showing, and sets an excellent example to other similar organizations. The papers contributed by the editor, and by his clerical colleague, Mr. W. P. DuBose, are those of the most value, although all are thoughtful and well-expressed. A certain narrowness of standpoint, an occasional unpleasant assumption of superior airs, and a trifle too much of editing, are the main defects of the discussion. We must find room for one delicious bit of unconscious humor in the statement that "it is apparent that a work on the plan of Dr. Moulton's 'Modern Reader's Bible' would have delighted" Arnold. Dr. Moulton has numerous gifts, but he has not the gift of style for himself or of the sense for style in literature, and his scientific arrangement of the scriptures is precisely the sort of thing that would have filled Arnold's soul with grief and inspired his most pungent satire. His "Isaiah" showed how the thing ought to be done, and his way was not Dr. Moulton's way, to put it mildly.

*Biographical
edition of
Thackeray.*

Thackeray's request that he should not be made the subject of a formal biography is well-known, and has hitherto kept the material remaining in the possession of his family from being used in a life of the great novelist. Such sketches of his career as have been produced have been drawn from unofficial sources, and have proved meagre and unsatisfactory. But during the thirty-five years that have elapsed since his death, a considerable amount of his correspondence has been made public, and the outline, at least, of his life-history has gradually shaped itself in the minds of interested students of his work. So many misconceptions have arisen, both concerning his private life and his artistic endeavor, that it becomes a delicate question of ethics to determine whether his family have acted wisely in their literal compliance with his expressed wish. At all events, Mrs. Ritchie, the daughter from whose pen the biography, if ever decided upon, should properly come, has so far relaxed her original resolution as to take part in the production of a "biographical edition" of his writings that will serve, to a considerable extent, as a substitute for the more formal "life" for which many students have not ceased to hope. In any case, this new publication presents the work of Thackeray to his readers in a highly acceptable form, and seems likely to supersede all its predecessors in popular favor and become the standard library edition of his novels. There are to be thirteen stout volumes in all, published monthly

(Harper), and with each volume there will be incorporated, in the form of an introduction, such passages from his letters, journals, and sketch-books as relate to the history of the novel in question, and to the private life of the novelist at the time concerned. Three of the volumes have thus far been issued; and as each of them contains about forty pages of this introductory matter, much of which has never before been published, a simple calculation will show that we may expect from them all a biography, however fragmentary and incoherent, amounting in the aggregate to some five hundred pages. That this will prove a boon to the student of literary history is quite evident, and the name of Mrs. Ritchie guarantees performance of the delicate task in a manner that will be at once tactful and trustworthy.

*Symphonies and
their meaning.*

Mr. Philip H. Goepp's "Symphonies and their Meaning" (Lippincott) is the sort of book that we approach with a dark foreboding. So much nonsense has been written about the "meaning" of absolute music, and so many writers have sought to give an objective significance to their own purely subjective impressions of the sonata and the symphony, that suspicion of such a title as the above is not unreasonable. Happily, Mr. Goepp does not justify the suspicion, and his discussion is reasonably free from the vagaries of interpretation that make so much of the critical literature of music absolutely worthless. He does not escape the rhapsodical manner altogether, but it is fairly evident that his language is figurative, and that he understands it to be so. Still, this sort of thing, which occurs now and then, is at least ominous: "Suddenly a turn of the major lets in a clear ray of hope, and then comes the heroic lift from the abode of devils to that of angels, from hell to heaven from sinister, overwhelming evil to moral triumph." For the most part, however, Mr. Goepp's book is a technical — but not too technical — analysis of about a dozen of the greatest of the symphonies, written with both knowledge and understanding, and provided with copious illustrations in musical notation. It is a good book for the serious concert-goer who, although not a musician himself, has reached the point of realizing that music is one of the most important means of culture, and cannot be omitted from any well-considered scheme of liberal education.

*Literary history
of nations.*

"The Library of Literary History," a publishing enterprise undertaken by Mr. T. Fisher Unwin and represented in this country by Messrs. Charles Scribner's Sons, pens its prospectus in the following words: "There is for every nation a history, which does not respond to the trumpet-call of battle, which does not limit its interest to the conflict of dynasties. This — the history of intellectual growth and artistic achievement — if less romantic than the popular panorama of kings and queens, finds its material in imperishable masterpieces, and reveals to the student

something at once more vital and more picturesque than the quarrels of rival parliaments. Nor is it in any sense unscientific to shift the point of view from politics to literature. It is but the fashion of history which insists that a nation lives only for her warriors, a fashion which might long since have been ousted by the commonplace reflection that, in spite of history, the poets are the true masters of the earth." As well, perhaps, as general terms can describe such a series of volumes as is here projected, the passage quoted will suffice; and we may point to M. Jusserand's "Literary History of the English People" as an already existent concrete embodiment of the idea. The first volume of the new series, "A Literary History of India," by Mr. R. W. Frazer, speaks well for the enterprise, and presents the views of a scholar long and favorably identified with his subject, who commands at the same time a singularly graceful and attractive style. Mr. Frazer begins with the Aryans, and carries us from the twilight period of Indian history, through the secular struggle between Brahmanism and Buddhism, down to modern times and what literature these times have produced. The epics and the drama are made the subject of special studies, and the work is, as a whole, the most readable and interesting treatment of its entire theme with which we are acquainted. It makes a handsome volume of nearly five hundred pages, and sets for its successors a standard of excellence that will not easily be surpassed. We note that Professor Barrett Wendell has been commissioned to prepare "A Literary History of the United States" for the series.

*Dr. Garnett's
Italian Literature.*

Dr. Richard Garnett's "History of Italian Literature" (Appleton) is the fourth volume to appear in the series of "Literatures of the World," and is the best of the four, which amounts to very high praise when we consider the admirable treatment given to French and English literature by Professor Dowden and Mr. Gosse. It also emphasizes, even more than its predecessors, the intention of the series as a whole, which is obviously not to furnish an elementary compendium of knowledge, but rather to discuss literature from the standpoint of modern criticism, and for the benefit of an audience already in possession of the bare facts. One must know a certain amount beforehand about the history of Italian literature to get much profit from such a study as Dr. Garnett has written, and we are sometimes inclined to think that he takes too much previous information for granted to permit an appeal to other than a narrow audience. On the other hand, given the intention of addressing a cultivated circle of readers, there is not sufficient cause for refraining so carefully from the smallest scrap of original quotation, particularly as the author does not hesitate to introduce Latin quotations whenever it pleases him. In quoting Jowett with seeming approval, to the effect that Italian literature is "the greatest in the world after Greek, Latin, English," we think that enthusiasm for his subject has carried

the author too far. Even if the names of the great Italians are "weighed rather than counted," as he suggests, French literature still remains a more important product, and is the second of modern literatures as unquestionably as English is the first. The style of Dr. Garnett's book, although it slips now and then, is on the whole singularly fine; it is finished and graceful, at once delicate and strong, and never relapses into prosiness. The translations introduced are numerous, largely made by Dr. Garnett himself, and are exceptionally successful in reproducing both the thought and the form of their originals.

*Kruger and the
South African
Republic.*

Mr. Reginald Statham, in "Paul Kruger and his Times" (L. C. Page & Co.) gives an account of the rise of the South African Republic, a small and remote country lately made conspicuous by the fiasco of the Jameson Raid, and the development of the Kruger family, newly illustrious through its worthy representative Paul Kruger, beloved by his own people as "Oom Paul," the biographical and historical elements appearing to be quite inseparable. The narrative is well sustained, the situations are strongly picturesque, and the contrasts and parallels are handled with the skill of a trained advocate. The reader, however, is compelled to feel that there must be a respondent in the case, whose presentation, though different, might be equally interesting, perhaps equally convincing.

*Gladstone
delineated by
Mr. Bryce.*

Nothing better in its way has ever come to our notice than Mr. James Bryce's study of Gladstone (Century Co.). The little book is a model of pith and compression and effective breadth of delineation, and it should be read and conned by everyone desiring a competent knowledge of this foremost of Victorian statesmen. Mr. Gladstone's life was long, and singularly eventful; his character was as complex as his pursuits were multifarious; and for almost half a century his career was so closely interwoven with the public affairs of his country that the story of his parliamentary life comes near to being an outline of concurrent English politics. Yet in the brief space of 104 small pages, Mr. Bryce has managed to give us a portrait that for essential truth is likely to remain unsurpassed. He discusses his hero as parliamentarian, orator, and author, and there are separate chapters on his social qualities, his "originality and independence," his religious character, and so on. The book contains a striking frontispiece portrait.

*Gladstone
depicted in
his "talks."*

A suitable complement to Mr. Bryce's somewhat abstract and analytical study is Mr. Lionel Tollemache's capital little volume entitled "Talks with Mr. Gladstone (Longmans)". Mr. Tollemache has attempted very successfully, though in a small way, to Boswellize Mr. Gladstone, with whom he had a number of rather serious talks on topics literary, political,

and religious, and whom he seems to have "drawn out" very skilfully. The "talks" ranged from 1856 to 1870, and from 1891 to 1896; and they certainly offer a good many curiosities, even eccentricities, of opinion. Perhaps Mr. Gladstone liked to be paradoxical on occasion. Once, when Mr. Tollemache asked him at what period he wished his lot could have been thrown (he had already expressed his own preference for the nineteenth century), the liberal leader replied: "I should have chosen the time of Homer." Commenting on Dives, he observed: "I look upon him as a very mild instance. As landlords go, he was above the average; he *did* let Lazarus have of his superfluities." Mr. Tollemache has reported his "talks" nearly *verbatim*, and they are decidedly fresh, interesting, and suggestive. The frontispiece portrait is evidently from a quite recent photograph, and is painfully suggestive of the long period of suffering that preceded Mr. Gladstone's death.

Outlines of the earth's history.

In "Outlines of the Earth's History" (Appleton), Professor Shaler, of Harvard University, has supplied a much-needed compendium of physiography. Illustrating his statements from a copious fund of material authenticated by careful observation, experiment, and research, the author describes and explains the processes now active in earth, sea, air, and the surrounding universe. He holds that the history of the earth is a continuous record, whose most instructive chapter is that now being written. Nature's laws change not. That which is is that which hath been, and the present is the interpreter of the past. Professor Shaler's style is clear, pleasant, and persuasive, and the book will appeal to the popular reader as well as to the student of this most fascinating science.

BRIEFER MENTION.

A catalogue of the Dante collection presented to Cornell University by Professor Willard Fiske is in course of preparation by Mr. Theodore W. Koch, whose "Dante in America" we reviewed about a year ago. The first part of this catalogue, including only "Dante's Works" (in the original and translations) has just been published at Ithaca, and forms a quarto pamphlet of nearly a hundred double-column pages. Two further parts are being prepared, and the work will be paged continuously. The entries include, besides strictly bibliographical particulars, such additional matter as notes on the textual value of the editions, extracts from explanatory prefaces, and occasional bits of authoritative quotation.

Mr. Mosher's dainty publications are always welcome, and all the more so when they come unexpected, as in the case of the booklet recently issued. Our Ambassador to England, Mr. John Hay, was a guest of the Omar Khayyam Club in London at a dinner last December, and made a brief address so felicitous that it well deserved the honor of the present publication. All Omar collectors will want these words "In Praise of Omar,"

and will thank the publisher for having given them so exquisite a dress. Two or three apt quotations in prose and verse, from Mr. Aldrich, Mr. J. H. McCarthy, and Mrs. Marriott-Watson, add to the charm of this miniature volume.

Although so many thousand cases have been decided by the higher Federal Courts, few embrace the great basic principles of Constitutional Law. For the convenience of students and others having occasion to refer to them, Dr. Carl Evans Boyd has edited sixty-three representative cases under the title "Cases on Constitutional Law" (Callaghan). They extend from *Chisholm vs. Georgia* to *In re Debs* and will prove of value as ready references.

Messrs. Copeland & Day deserve the lasting gratitude of book-lovers for the series of volumes in which they have reproduced certain of the sonnet-sequences of English poetry — Rossetti, Mrs. Browning, and others. Their latest issue is the volume of "Shakespeare's Sonnets," printed, like its predecessors, in the manner made so familiar by the Kelmscott Press of William Morris, with ornamental designs by Mr. Bertram Grosvenor Goodhue. This edition follows the divisions of the sonnets made by Mr. Charles Armitage Brown, marking the two main sections with bordered pages, and the subdivisions with larger initials than those commonly used.

Miss Mary E. Burt, who has done so much excellent work in the preparation of reading-books for children, has collaborated with Mrs. George W. Cable in the editing of "The Eugene Field Book" (Scribner), a collection of verses, stories, and letters for school reading. Miss Burt has made her selections "upon a basis furnished by the children themselves, after repeated experiments," and the extracts "have been graded and arranged, after repeated tests, in the order of their simplicity." The book has an introduction by Mr. Cable, a sheaf of Field's letters to his children, and a chapter of annotated autobiography.

The semi-annual bound volume of "The Land of Sunshine" (December to June) makes the accustomed good showing in text and illustrations. The latter are more profuse, and of a better average quality, than heretofore, and present effectively many charming phases of California life and landscape. The notes by the editor, Mr. Charles F. Lummis, are a strong feature of this periodical,—piquant, vigorous, independent, and representing an Americanism of the truer and more stable sort which we have none too much of in California or anywhere else just now. Published at 501 Stimson Building, Los Angeles.

The following text-books in modern languages have been recently received: "A Brief German Grammar with Exercises" (American Book Co.), by Dr. Hjalmar Edgren and Mr. Laurence Fossler; "A Course in German Composition, Conversation, and Grammar Review" (Ginn), by Dr. Wilhelm Bernhardt; "Nicotiana und Andere Erzählungen" (Heath), by Rudolf Baumbach, edited by Dr. Bernhardt; "The Preceptor's French Course" (Hinds & Noble), by Mr. Ernest Weekley; "La Fille du Député" (Holt), by M. Georges Ohnet, edited by Mr. G. A. D. Beck; "Douze Contes Nouveaux" (American Book Co.), by M. C. Fontaine, and two booklets edited by M. Alphonse N. Van Daell, published in Boston by "L'Echo de la Semaine," and containing M. Bourget's story "Antigone" and "Six Jolis Contes" by various writers.

LITERARY NOTES.

Messrs. Ginn & Co. publish "An Advanced Arithmetic" and a "New School Algebra," both by Mr. G. A. Wentworth.

A small manual of "Industrial Electricity," translated from the French of M. H. de Graffigny, and edited by Mr. A. G. Elliott, is published by the Macmillan Co.

Messrs. G. P. Putnam's Sons have just published Part X. of Dr. M. Jastrow's "Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature."

"Green Fields and Running Brooks," a collection of poems, appears as Volume VII. in the new edition of Mr. James Whitcomb Riley's works now in course of publication by the Messrs. Scribner.

A monograph on the "Anti-Slavery Leaders of North Carolina," by Dr. John Spencer Bassett, is published in the series of "Johns Hopkins University Studies in Historical and Political Science."

Pye Chavasse's "Advice to a Mother," as edited by Dr. George Carpenter, and adapted for American readers by an unnamed collaborator, is published in a fifteenth edition by Messrs. George Routledge & Sons.

Messrs. Henry Holt & Co. publish, in a box, uniform editions of "The Prisoner of Zenda" and "Rupert of Hentzau," by "Anthony Hope." We merely note the fact at present, reserving the new novel for review at a later date.

The Macmillan Co. will publish at an early date, in book form, "The Biography of William Shakespeare," by Mr. Sidney Lee, which has attracted so much attention in the last published volume of the Dictionary of National Biography.

Messrs. D. C. Heath & Co. publish a "Physiology, Experimental and Descriptive," by Mr. Buel P. Colton, an excellent text-book, marred only by the intrusive way in which tobacco and alcohol are thrust upon the attention of the student.

Mr. Kenneth Grahame's "Pagan Papers," now published in an American edition by Mr. John Lane, does not contain the "Golden Age" stories, but is otherwise a reissue of the English edition of the work, first published five years ago, and long out of print.

The Macmillan Co. publish a reader for "Nature Study in Elementary Schools," edited by Mrs. Lucy Langdon Williams Wilson; and a "Handbook of Nature Study," by Mr. D. Lange, for children of maturer development, and designed for the help of teachers rather than of students.

"Our Modern Navy," published by Messrs. Rand, McNally & Co., is an oblong octavo volume giving full detailed descriptions, with illustrations, of the various types of boats that make up the United States Navy, and also condensed descriptions and statistics of the other great navies of the world.

Milton's "Paradise Lost," with an introduction and notes on the structure and meaning of the epic, has been edited for school and college use by Professor John A. Himes, and is published by Messrs. Harper & Brothers. The entire poem is included, as it should be, even for students who have time to study but a portion of it.

The board of editors of the "American Historical Review," just completing its third annual volume, has effected an arrangement with the American Historical Association whereby, in return for a subsidy, the Review

will hereafter be sent to all members of the Association. We have also the welcome news that, although a guaranty subscription amounting to about ten thousand dollars has been used up by the Review during these three years, it "has accomplished its purpose and there will not be need of a renewal."

"The Empire and the Papacy," by Mr. T. F. Tout, covers the second period of the eight comprised in the "Periods of European History" (Macmillan), edited by Mr. Arthur Hassall. More specifically, its dates are 918-1273. Six volumes of this series have now appeared, leaving only the third and eighth unpublished.

Messrs. Little, Brown, & Co., publishers of Mr. Curtin's authorized translation of "Quo Vadis," have discovered another book with the same title. It is by Bishop Hall, of Woolwich, and the full title is: "Quo Vadis? A just Censure of Travell; as is commonly undertaken by the Gentlemen of our Nation. London, 1617."

Dr. W. C. Hollopeter, of Philadelphia, has just published, through Messrs. P. Blakiston's Son & Co., a work on "Hay-Fever and Its Successful Treatment." The book is certainly timely, and its readers will take heart at the author's statement that he has given "complete relief" to hundreds of patients in his private practice. A spray of goldenrod appropriately ornaments the cover.

The "Stories from the Classic Literature of Many Nations" (Macmillan), which have been edited by Miss Bertha Palmer, are intended for children, whether in or out of school, and have a range wide enough to include stories from Egyptian, Chinese, Japanese, Babylonian, Hindu, Finnish, and American Indian sources. Most of them are given in the texts of the standard translations, while a few are retold by the editor.

Messrs. Charles Scribner's Sons are about to issue a most important book upon Dante, by Mr. Edmund G. Gardner, of Cambridge. It is entitled "Dante's Ten Heavens," and is confined to a study of the Paradiso. Based upon mediæval and modern commentaries, it is a lofty and sympathetic discussion of Dante's conception of the eternal glory of Paradise. Longfellow's translation is the English text quoted throughout.

Readers of the New York "Evening Post" have been lately entertained by a series of sketches of life in Manila, by Mr. Joseph Earle Stevens. We presume that the volume on "The Philippines" by this writer, announced for early publication by the Messrs. Scribner, will prove to be, at least in part, a reproduction of these sketches, and we can cordially recommend it in advance of its appearance. It will be illustrated from photographs taken by the writer.

Messrs. Silver, Burdett, & Co. have just completed their series of school readers entitled "Stepping Stones to Literature," by the publication of the seventh and eighth volumes. The selections, with few exceptions, belong to good literature, and have a greater average length than is usual in books of this class. They have been compiled by Miss Sarah Louise Arnold and Mr. Charles B. Gilbert. The two volumes now published are devoted, respectively, to American and English authors.

Word comes from abroad that Mrs. E. L. Voynich is dramatizing her novel, "The Gadfly," which has already reached its eleventh edition here. Mrs. Voynich will have a rare opportunity for stage display, her scene being Italy during the Austrian domination. Many of the episodes in her book could almost be acted as they

stand, among them the appearance of the Gypsy with the gypsy girl at the reception in Florence, the passing of the mountebanks, the fight in the square of the mountain town, the scene in the prison between father and son, the military execution, and the great *fête* in the cathedral.

We wonder how many of our readers know that Girard College has an endowment fund that gives it larger resources than are enjoyed by the wealthiest of our universities. The present value of its property is nearly twenty-seven millions of dollars, and one cannot help asking whether it is doing the work that might reasonably be expected from a capital so enormous. Those who are curious in the matter may find out just what it has done and is doing by reference to the recently published account of the "Semi-Centennial of Girard College." Besides the proceedings of this celebration, the volume contains a biography of Girard, a copy of his will, and other documents. It is edited by Mr. George P. Rupp, Librarian of the College.

Karl Marx was a suggestive writer, no doubt, but his theories on political economy were bristling with fallacy. For instance, he regarded labor and value as tantamount to the same thing. This and other errors in his reasoning were exposed by Professor Eugen von Böhm-Bawerk, the Austrian Minister of Finance, in a treatise ostensibly published in honor of Professor Karl Kneis. But the treatise really amounts to a smashing refutation of the Marxian system, and is of cosmopolitan importance. Hence Miss Alice M. Macdonald has been at the pains to translate it in a volume entitled "Karl Marx and the Close of his System." To it Dr. James Bonar has contributed an argumentative preface. The volume is published in this country by the Macmillan Co.

The Oxford University Press has nearly finished printing the first part of the *Oxyrhynchus Papyri*, which is being edited by Messrs. B. P. Grenfell and A. S. Hunt for the Egypt Exploration Fund. The volume, which will appear at the end of the present month, contains 158 texts, 31 being literary, and including the early fragments of St. Matthew's Gospel, Sappho, Aristoxenus, Sophocles, and of other lost and extant classics. The remainder is a selection of official and private documents dating from the first to the seventh century of our era, many of them of exceptional interest. The texts are accompanied by introductions, notes, and, in most cases, by translations. There are eight collotype plates illustrating the papyri of principal literary and paleographical importance.

The annual gathering of booksellers and publishers' representatives at Chicago, which has been held for several years past, is this year an event of more than usual interest to the trade. Most of the American houses have forwarded exhibits containing sample copies of their publications for the inspection of their customers, and a considerable portion of the Palmer House is converted into a book bazar for the occasion. Booksellers from all parts of the West and South, and even from the Pacific Coast, make their annual literary pilgrimage to this unique book fair, which gives them an opportunity for inspecting and selecting stock such as they could not otherwise obtain. The advance copies and prospectuses of works in press make a good promise for the Fall season, and the reports of those in attendance are on the whole encouraging as to the conditions and prospects of the trade. The gathering is to continue through July and a part of August.

LIST OF NEW BOOKS.

[The following list, containing 74 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- The Cheverels of Cheverel Manor. By Lady Newdigate-Newdigate. With portraits, large 8vo, uncut, pp. 231. Longmans, Green, & Co. \$3.50.
- Nelson and his Times. By Rear-Admiral Lord Charles Beresford, C.B., and H. W. Wilson. Illus. in colors, etc., 4to, gilt edges, pp. 232. London: Harmsworth Brothers, Ltd. \$4.
- The Life of David Dudley Field. By Henry M. Field. With portraits, large 8vo, gilt top, uncut, pp. 361. Charles Scribner's Sons. \$3.
- W. G. Wills, Dramatist and Painter. By Freeman Wills. With portrait, large 8vo, uncut, pp. 284. Longmans, Green, & Co. \$3.50.
- Memories of a Rear-Admiral Who has Served for More than Half a Century in the Navy of the United States. By S. R. Franklin. Illus., 8vo, gilt top, uncut, pp. 398. Harper & Brothers. \$3.
- William Ewart Gladstone: His Characteristics as Man and Statesman. By James Bryce. With portrait, 16mo, gilt top, uncut, pp. 104. Century Co. \$1.
- Collections and Recollections. By One Who Has Kept a Diary. With frontispiece, 8vo, gilt top, uncut, pp. 376. Harper & Brothers. \$2.50.
- John and Sebastian Cabot, and the Discovery of North America. By C. Raymond Beazley, M.A. With portrait, 12mo, pp. 311. "Builders of Greater Britain." Longmans, Green, & Co. \$1.50.
- Martin Luther, the Hero of the Reformation, 1483-1546. By Henry Eyster Jacobs. Illus., 12mo, pp. 454. "Heroes of the Reformation." G. P. Putnam's Sons. \$1.50.
- Gladstone the Man: A Non-Political Biography. By David Williamson. Illus., 12mo, pp. 127. M. F. Mansfield. 75c.
- Daily Life during the Indian Mutiny: Personal Experiences of 1857. By J. W. Sherer, C.S.I. With portrait, 12mo, uncut, pp. 198. Macmillan Co. \$1.
- Famous Authors of America. By Adella L. Baker. Illus. with blue-print portraits, 12mo, pp. 63. Syracuse, N. Y.: George A. Mosher. Paper, 50 cts.

HISTORY.

- A History of the Art of War in the Middle Ages, from the Fourth to the Fourteenth Century. By Charles Oman, M.A. Illus., 8vo, uncut, pp. 667. G. P. Putnam's Sons. \$4.50.
- The Empire and the Papacy, 918-1273. By T. F. Tout, M.A. Period II., with maps, 12mo, uncut, pp. 526. Macmillan Co. \$1.75.
- The History of English Democratic Ideas in the Seventeenth Century. By G. P. Gooch, M.A. 12mo, uncut, pp. 363. "Cambridge Historical Essays." Macmillan Co. \$1.40 net.

GENERAL LITERATURE.

- Pagan Papers. By Kenneth Grahame. 16mo, gilt top, uncut, pp. 192. John Lane. \$1.25.
- Talks with Mr. Gladstone. By the Hon. Lionel A. Toller-mache. With portrait, 16mo, gilt top, pp. 223. Longmans, Green, & Co. \$1.25.
- Interludes: Seven Lectures on Musical Subjects. By the late Henry Charles Banister; collected and edited by Stewart Macpherson. With portrait, 12mo, uncut, pp. 229. Macmillan Co. \$2.
- Capriccios. By Louis J. Block. 12mo, uncut, pp. 130. G. P. Putnam's Sons. \$1.25.
- Best Things by Chauncey M. Depew. Edited by John W. Leonard. Illus., 12mo, pp. 218. Chicago: A. N. Marquis & Co. \$1; paper, 50 cts.
- "Don't Worry" Nuggets: Selections from Epictetus, Emerson, George Eliot, and Browning. Compiled by Jeanne G. Pennington. 32mo, gilt top, pp. 79. Fords, Howard & Hulbert. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- The Yellowplush Papers, Samuel Titmarsh, The Great Hoggarty Diamond, etc. By W. M. Thackeray. "Biographical" edition; with Introduction by Anne Thackeray Ritchie. Illus., 8vo, gilt top, uncut, pp. 649. Harper & Brothers. \$1.50.

VERSE.

- Persephone, and Other Poems. By Charles Camp Tarelli. 16mo, gilt top, uncut, pp. 96. Macmillan Co. \$1.25.
- Before the Dawn: A Book of Poems, Songs, and Sonnets. By Joseph Leiser. 12mo, gilt top, uncut, pp. 145. Peter Paul Book Co. \$1.
- Under the Stars, and Other Songs of the Sea. By Wallace Rice and Barrett Eastman. 16mo, uncut, pp. 62. Way & Williams. Paper.
- Green Fields and Running Brooks. By James Whitecomb Riley. "Homestead" edition; with frontispiece, 12mo, gilt top, uncut, pp. 217. Charles Scribner's Sons. (Sold only by subscription.)
- Jim Marshall's New Planner, and Other Western Stories. By William Devere. Illus., 12mo, pp. 128. M. Witmark & Sons.

FICTION.

- Rupert of Hentzau: Being a Sequel to "The Prisoner of Zenda." By Anthony Hope; illus. by C. D. Gibson. 12mo, pp. 386. Henry Holt & Co. \$1.50.
- Regina; or, The Sins of the Fathers. By Hermann Sudermann; trans. by Beatrice Marshall. 12mo, uncut, pp. 347. John Lane. \$1.50.
- The Story of a Play. By W. D. Howells. 12mo, pp. 312. Harper & Brothers. \$1.50.
- Kronstadt. By Max Pemberton. Illus., 12mo, pp. 367. D. Appleton & Co. \$1.50.
- Comedies and Errors. By Henry Harland. 12mo, uncut, pp. 344. John Lane. \$1.50.
- Arachne: A Historical Romance. By Georg Ebers; trans. from the German by Mary J. Safford. In 2 vols., 16mo. D. Appleton & Co. \$1.50.
- Silence, and Other Stories. By Mary E. Wilkins. Illus., 16mo, pp. 280. Harper & Brothers. \$1.25.
- Moriah's Mourning, and Other Half-Hour Sketches. By Ruth McEnery Stuart. Illus., 12mo, pp. 219. Harper & Brothers. \$1.25.
- The Prisoner of Zenda. By Anthony Hope. New edition, illus. by C. D. Gibson. 12mo, pp. 307. Henry Holt & Co. \$1.50.
- Meg of the Scarlet Foot. By W. Edwards Tirebuck. 12mo, pp. 420. Harper & Brothers. \$1.50.
- Leddy Marget. By L. B. Walford. 12mo, pp. 233. Longmans, Green, & Co. \$1.50.
- Bobbie McDuff. By Clinton Ross. Illus., 16mo, uncut, pp. 258. L. C. Page & Co. \$1.
- Sons of Adversity: A Romance of Queen Elizabeth's Time. By L. Cope Cornford. Illus., 12mo, pp. 315. L. C. Page & Co. \$1.25.
- Rod's Salvation, and Other Stories. By Annie Eliot Trumbull. Illus., 16mo, gilt top, uncut, pp. 285. A. S. Barnes & Co. \$1.
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- John Ship, Mariner; or, By Dint of Valor. By Knarf Elivas. 12mo, pp. 304. F. A. Stokes Co. \$1.25.
- Shifting Sands. By Frederick R. Burton. 12mo, gilt top, pp. 259. Rand, McNally & Co. \$1.
- Cornell Stories. By James Gardner Sanderson. 12mo, pp. 251. Charles Scribner's Sons. \$1.
- The Day Breaketh: A Tale of Jerusalem and Rome in the Days of Christ. By Fanny Alricks Shugert. 12mo, pp. 291. Henry Altemus. \$1.
- Some of Our People. By Lynn Roby Meekins. With portrait, 16mo, gilt top, uncut, pp. 196. Baltimore: Williams & Wilkins Co. \$1.
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- The Hope of Immortality. By the Rev. J. E. C. Welldon. 12mo, gilt top, uncut, pp. 350. Macmillan Co. \$1.50.
- Faith and Doubt in the Century's Poets. By Richard A. Armstrong, B.A. 16mo, pp. 136. Thomas Whittaker. \$1.

- The Book of Leviticus: A New English Translation. By Rev. S. R. Driver, D.D., and Rev. H. A. White, M.A. Illus., large 8vo, pp. 107. "The Polychrome Bible." Dodd, Mead & Co. \$1.25.
- The Sacrifice of Christ: Its Vital Reality and Efficacy. By Henry Wace, D.D. 18mo, uncut, pp. 93. Macmillan Co. 50c.

SCIENCE.

- The Determination of Sex. By Dr. Leopold Schenk. Authorized translation; 12mo, pp. 222. Werner Co. \$1.50.
- International Folk-Lore Congress of the World's Columbian Exposition, Chicago, July, 1893. Vol. I., Archives of the International Folk-Lore Association. Edited by Helen Wheeler Bassett and Frederick Starr. With portraits, large 8vo, gilt top, uncut, pp. 512. Charles H. Sergel Co.
- The Study of Man. By Alfred C. Haddon, M.A. Illus., 8vo, pp. 410. "Science Series." G. P. Putnam's Sons. \$2.
- Industrial Electricity. Trans. and adapted from the French of Henry de Graffigny, and edited by A. G. Elliott, B.Sc. Illus., 16mo, pp. 152. Macmillan Co. 75 cts.

NATURE.

- Nature for its Own Sake: First Studies in Natural Appearances. By John C. Van Dyke. With portrait, 16mo, pp. 292. Charles Scribner's Sons. \$1.50.

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- Municipal History and Present Organization of the City of Chicago. By Samuel Edwin Sparling, Ph.D. Large 8vo, uncut, pp. 263. Madison, Wis.: University of Wisconsin. Paper, 75 cts.
- Anti-Slavery Leaders of North Carolina. By John Spencer Bassett, Ph.D. Large 8vo, uncut, pp. 74. "Johns Hopkins University Studies." Paper, 50 cts.

MEDICINE AND HYGIENE.

- Hay Fever, and its Successful Treatment. By W. C. Holloper, A.M. Illus., 12mo, pp. 137. P. Blakiston's Son & Co. \$1. net.
- Chavasse's Advice to a Mother on the Management of her Children. By George Carpenter, M.D. 12mo, pp. 435. George Routledge & Sons. \$1.

BOOKS FOR SCHOOL AND COLLEGE.

- Physiology, Experimental and Descriptive. By Buel P. Colton, A.M. Illus., 12mo, pp. 423. D. C. Heath & Co. \$1.12.
- Handbook of Nature Study for Teachers and Pupils in Elementary Schools. By D. Lange. Illus., 12mo, pp. 329. Macmillan Co. \$1.
- Stepping Stones to Literature. By Sarah Louise Arnold and Charles B. Gilbert. Reader for seventh grade and reader for higher grades; each illus., 12mo. Silver, Burdett & Co. Per vol., 60 cts.

MISCELLANEOUS.

- Our Modern Navy: Illustrations and Statistics of the Principal Vessels in the U. S. Navy. With details of other great navies of the world. 8vo, pp. 125. Rand, McNally & Co.
- Royal Academy Pictures, 1898. In 5 parts; each large 8vo. Cassell & Co. Per part, paper, 40 cts.
- Hints to Small Libraries. By Mary Wright Plummer. Second edition, revised and enlarged; 12mo, pp. 68. Truslove & Combs. 50 cts.

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A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

THE DIAL (founded in 1880) is published on the 1st and 16th of each month. TERMS OF SUBSCRIPTION, \$2.00 a year in advance, postage prepaid in the United States, Canada, and Mexico; in other countries comprised in the Postal Union, 50 cents a year for extra postage must be added. Unless otherwise ordered, subscriptions will begin with the current number. REMITTANCES should be by draft, or by express or postal order, payable to *THE DIAL*. SPECIAL RATES TO CLUBS and for subscriptions with other publications will be sent on application; and SAMPLE COPY on receipt of 10 cents. ADVERTISING RATES furnished on application. All communications should be addressed to

THE DIAL, 315 Wabash Ave., Chicago.

No. 291. AUGUST 1, 1898. Vol. XXV.

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A YEAR OF CONTINENTAL LITERATURE.

I.

Following our custom of past years, we present, in this and the following issue of *THE DIAL*, a condensation of the annual summary of the literature of Continental Europe prepared for "The Athenæum" by special contributors from the countries concerned. The articles upon which we have drawn are by Professor Paul Fredericq for Belgium, Professor V. Tille for Bohemia, Dr. Alfred Ipsen for Denmark, M. Brunetière for France, Hofrath Robert Zimmermann for Germany, Mr. S. P. Lambros for Greece, Heer H. S. M. van Wickevoort Crommelin for Holland, Mr. Leopold Katscher for Hungary, Herr Christian Brinchmann for Norway, Dr. Adam Belcikowski for Poland, Mr. Constantine Balmont for Russia, Don Rafael Altamira for Spain, and Herr Hugo Tigerschiöld for Sweden. The Italian summary is omitted for this year, owing to the fact that Commendatore Giacosa, who was to have written it, was prevented from completing his task by unavoidable demands upon his attention. This general acknowledgment of the sources of the information in the present article, and the one to follow in our next number, will make further credit unnecessary; but we cannot fail to add a word of appreciation of the enterprise of our English contemporary in providing these summaries from year to year, and of our indebtedness for the information which they contain.

"In France for some years past [writes M. Brunetière] we have got into an annoying habit of considering as relevant to 'literature' only collections of verse, novels, dramatic pieces, and occasionally studies in criticism or literary history. Many reasons might be given for this; the principal is that all the world considers itself fit to decide the value of a *vaudeville* or a novel; and, in fact, a novel or a *vaudeville* is addressed to all the world. In the second place, their only aim is to 'please.' The engrossing claims of art are more obvious, more constantly in evidence here than in a book of history or philosophy for instance, and here no effort is made to teach the reader or improve his morals. No petty piece is played at the Alcazar or the Eldorado without finding the immediate support of twenty writers of *feuilletons* to criticize it. No novel by, say, M. Zola or M. Paul Bourget is published without being fully chronicled on the very day of its appearance. And in some journals at least, or in some reviews, if the poets

are infinitely less befriended than the novelists, yet they are spoken of and discussed. But the historians, the scholars, the philosophers, are left in the cold."

The writer makes up for this neglect, as far as possible, by devoting his article very largely to works that are not "literature" in the narrow sense. First of all, he discusses at length such books as "*Esquisse d'une Philosophie de la Religion d'après la Psychologie et l'Histoire*," by M. Auguste Sabatier; "*Le Catholicisme*," by M. Pierre Laffitte; "*Le Cardinal Manning*," by M. Francis de Pressensé; and "*Le Congrès des Religions*," by M. Victor Charbonnel. Of the last of these, he says:

"It is one of the most curious and interesting to be read anywhere, because M. Charbonnel seldom takes upon himself to speak; he leaves that to numerous correspondents consulted by him all over the world on the advisability of a Congress of Religions; and they have extremely divergent views on the question. But what he has not seen is that if it is easy to make a Buddhist, a Mohammedan, a Christian, and a Freethinker agree in certain common principles, it is done by ranking them as 'philosophers' or 'rationalists,' and not at all as faithful adherents to a communion."

All these books, he remarks, "point to the undoubted conclusion that, for some time past, in France as well as in Europe, more attention than ever is being paid to religious questions, above all in their connection with social questions." The plays of the year also support this conclusion, as may be illustrated by the "*Repas du Lion*," by M. François de Curel; the "*Mauvais Bergers*" of M. Octave Mirbeau; the "*Vassale*" of M. Jules Case; and the "*Aînée*" of M. Jules Lemaître. A great number of dramas in verse have also appeared, such as the "*Frédégonde*" of M. Dubout, the "*Cyrano de Bergerac*" of M. E. Rostand, the "*Don Juan de Manara*" of M. Haraucourt, the "*Martyre*" of M. Jean Richepin, and the "*Ville Morte*" of M. G. d'Annunzio.

"The '*Ville Morte*' is a poem in prose, in which observations of a very subtle psychology, realistic and symbolic by turns, are expressed in a language both romantic and precise. On the contrary, the '*Frédégonde*' of M. Dubout and the '*Martyre*' of M. Richepin are respectively pseudo-classic tragedy, and drama or melodrama of the false romantic sort, and the more artificial for the bias of realism exhibited by their authors. The first is taken from the '*Récits Mérovingiens*' of Augustin Thierry, the second from some nondescript confusion of the essence of Christianity with the profanest element in the passions of love. A similar combination is readily discernible in the '*Don Juan*' of M. Haraucourt; the atmosphere is that of an ardent sensuality, also studied in the '*Passé*' of M. G. de Porto Riche."

Of "*Cyrano de Bergerac*," we read that "Its success is, I have no doubt, known to most of my

readers, and Heaven forbid that I should deny its singular merit! It has life, youth, and gaiety, but for a five-act piece in verse it lacks depth and originality somewhat. This is not an essential point, and does not raise any question of art or groundwork. M. Rostand is an admirable artist, and his present play marks a decided advance on his previous efforts. He must, however, mould his verse to a more precious metal of more homogeneity and strength."

Among the poets, the following volumes are the most important, although the best of them "lack not exactly originality, but personality": "*Bois Sacré*," by M. le Vte. de Guerne; "*Jeux Rustiques et Divins*," by M. Henri de Kégnier; "*Au Jardin de l'Infante*," by M. Samain; "*La Clarté de Vie*," by M. Francis Vielé-Griffin; and "*Poèmes Fabuleux*," by M. Henri Ronger. Turning to the novels, only bare mention is made of "*Boisfleury*," by M. Theuriet; "*Jacquine Vanesse*," by M. Cherbuliez; "*Soutien de Famille*," by Alphonse Daudet; "*Complications Sentimentales*," by M. Bourget; and the "*Paris*" of M. Zola. On the other hand, five novels are singled out for analysis, because they "all mark what we call a 'date' in the career of their authors." They are "*Le Mannequin d'Osier*," by M. France; "*La Cathédrale*," by M. Huysmans; "*Les Déracinés*," by M. Barrès; "*Le Désastre*," by MM. Paul and Victor Margueritte; and "*Le Ménage du Pastor Naudié*," by M. Rod.

"Other novels worth notice are '*Temple d'Amour*,' by M. Rémy Saint-Maurice; '*Golo*,' by M. Pol Neveux; '*Devant le Bonheur*,' by M. Jean Thorel; '*La Confession d'un Enfant du Siècle*,' by M. M. Corday; and the '*Saint Cendre*' of M. Maindron. This last author, I warn the reader, is not for bread-and-butter misses. To write a history of the sixteenth century and to get thoroughly at home, M. Maindron has re-read Brantôme, one can see, and not forgotten him sufficiently."

Much interesting correspondence has appeared during the year, notably the letters of Merimée, Balzac, Lamennais, Hugo, and Renan. Criticism and literary history are represented by a great number of works, and we have space for only a few of the more prominent titles. The following seem particularly worthy of mention: "*Nevrosés*," by Madame A. Barine; "*Ruskin et la Religion de la Beauté*," by M. Robert de la Sizeranne; "*Ecrivains Etrangers*," by M. T. de Wyzéwa; "*Henri Heine*," by M. J. Legras; "*Ferdinand Lassalle*," by M. Ernest Seillière; "*Richard Wagner, Poète et Penseur*," by M. Henri Lichtenberger; "*La Philosophie de Nietzsche*," by the same writer; "*La Poésie Italienne Contemporaine*," by "Jean Dornis"; "*Choses et Gens d'Amérique*," by "Th. Bentzon"; "*La Fin du Classicisme dans les Der-*

nières Années du XVIIIe Siècle," by M. Louis Bertrand; "L'Elégie en France depuis Parny jusqu'à Lamartine," by M. Henri Potez; "Drame Ancien, Drame Moderne," by M. Emile Faguet; and M. Brunetière's own "Manuel de l'Histoire de la Littérature Française." Finally, historical scholarship is represented by such works as "Voltaire avant et pendant la Guerre de Sept Ans," by the Duc de Broglie; "Histoire et Poésie," by the Vte. E. M. de Vogüé; "Letters Inédites de Napoléon Ier," edited by M. Lecestre; "Napoléon et la Famille," by M. Frédéric Masson; "La Jeunesse de Napoléon," by M. Arthur Chuquet; and M. Renouvier's "Philosophie Analytique de l'Histoire." The article ends with the following suggestive paragraph:

"I may say also that history is the gate by which ideas enter into literature. And, as I indicated at the beginning of this article, it is not sufficient for a book to be full of ideas to be qualified as 'literature': it must have some qualities of form and style which raise it above its fellows. But it is not enough for its form to be original or exquisite: it must contain ideas, too! Nothing is more generally admitted—in theory, at least, and discussion—and nothing is more forgotten by historians of literature, or less put into practice, than this two-sided truism."

Belgium, as is well known, has two literary languages, and this year something must be said of a third. The Belgian Germans who live on the frontier of Luxembourg and the Rhineland have begun a literary movement of their own which has resulted in the production of a number of books, of which two noteworthy examples are "Ludwig Tieck als Dramaturg," by Herr Bischoff, and "Die Kritik in der Englischen Literatur des 17 und 18 Jahrhunderts," by Herr Paul Hamelius. The Belgian French books of the year include a final volume of Laveleye's "Essais et Etudes"; a work on the "Socialistes Anglais," by M. P. Verhaegen; "Ce Que l'Inde Doit à la Grèce," by M. le Comte Goblet d'Alviella; a book on Wagner's "Meistersinger," by M. Maurice Kufferath; and "La Vie et l'Art en Autriche-Hongrie," by M. J. G. Fréron. There is nothing very noticeable in poetry and fiction, although numerous titles are cited. Among the Belgian Flemish books, on the other hand, several works of pure literature are prominent. They are: "Madeleine," by Miss Virginie Loveling; "Wrakken" (Wreck), by Heer E. de Bom; "Aan 't Minnewater," by Heer Maurits Sabbe, a decidedly taking sketch of the life of the inhabitants of Bruges; and "Schoppenboer" (The Knave of Spades), by Heer Cyriel Buyse,

"the Flemish Zola, who once again brings before us unabashed the crime and shame of the brutalized peasants and coarse poachers of certain parts of Flanders." Dramatic literature, also, shows signs of originality in such pieces as "De Bruid van Quinten Metsys" (The Bride of Quinten Metsys), by Heer H. de Marez; "Koning Hagen," by Heer Huibert Melis; and "Starkadd," by Heer Alfred Hegenscheidt.

The most characteristic event of the Dutch literary year is the appearance of the fourth and last volume of Professor H. P. G. Quack's "De Socialisten."

"The author has devoted over twenty years to chronicling the evolution of Socialism from Plato's time to the present day. His aim is to describe and explain the historic phenomenon of Socialism in the nineteenth century, to urge upon the reader that this ideal is more than a passing error, and to depict the principal Socialist thinkers of all times."

Socialism, or at least sociology, seems to be the chief subject of the day in Holland, as is further evidenced by Mrs. Goekoop's "Hilda van Suylenburg," a plea in fiction for the emancipation of women, Miss Helene Mercier's "Sociale Schetsen," Dr. C. J. Wynaendts Francken's "Sociale Ethiek," a collection of "Verzamelde Opstellen," by the principal Dutch advocates of socialism, and the poems of the socialist editor, Heer Herman Gorter. Something of a surprise is the volume of "Verzen" by Heer P. C. Boutens, a new writer. Works of fiction include "Psyche," a parable by Heer Couperus; "De Roman van Bernard Bandt," by Heer H. Robbers; "Het Eene Noodige" (The One Thing Needful), by Miss Anna de Savornin Lohman; and "Barthold Meryan," a socialistic novel by Miss Cornelia Huyghens. More serious works are the philosophical "Studies" of Dr. F. van Eeden, the "Gouden Eeuw" (Golden Age) of Dr. J. P. Muller, and the "Era of the Patriots," by Dr. H. T. Colenbrander.

The Spanish summary does not say a word about the present war, which would seem to be non-existent as far as its effect upon the production of books is concerned. History and the allied departments of knowledge still engage the best intellectual energies of the Spaniards, and of the many important works described a few must be named here.

"The first place is due to the voluminous and interesting collection of 'Relaciones Geográficas de Indias,' the opening volume of which appeared in 1881, the second in 1885, and the last two in 1897. Its importance lies in the fact that the immense majority of the

documents contained in it are official — that is to say, papers from the earliest times of the discovery, drawn up by our navigators, explorers, and authorities in America by order of the kings and Council of the Indies for the purpose of affording a knowledge in full detail of the new countries, and furnishing in this way a foundation solid and positive for the governmental arrangements which were framed in Spain for the colonies."

Other historical works are "Los Origenes del Justicia de Aragon," by Don Julian Ribera; "Alquimia en España," by Professor Luanco; and the first two volumes of a "Historia Critica y Documentada de las Comunidades de Castilla," edited by Señor Danvila. A great critical edition of the works of Quevedo is well under way. Fiction is represented by the "El Abuelo" of Señor Galdos, two small volumes of stories by Don Juan Valera, "El Saludo de las Brujas," by Señora Bazán, and "Figura y Paisatje," a collection of tales by Señor Narciso Oller. "Poets continue to crop up in Catalonia," and "on the stage there is absolutely nothing new of any note to be chronicled," are the two most interesting of the items remaining to be quoted.

In Greece,—

"The unfortunate war against Turkey has been prejudicial to the literary production of the twelvemonth. It has led to various hasty and inferior records of its history. The best historical work of the year is the 'History of the Empire of Nicæa and the Despotism of Epirus (1204-1261),' by Mr. Anton Miliarakis, who is well known for a number of excellent works on geography. His present subject deserves special notice, as it has not been treated by anyone since Finlay's time, whose work was then comprehensive, but it is not adequate now in view of the fresh material available. The relation of Finlay to the history of the Empire of Nicæa is much the same as that of Fallmerayer to the 'History of the Empire of Trebizond,' his book with that title being the best he ever wrote. But here, too, seventy years have enlarged the material which the German historian used, and Mr. Tryphon Evangelides was happy in his choice of the same subject, in spite of the fact that further unedited matter by Dr. Papadopoulos Kerameus and Professor Lambros is announced, but still unpublished."

Other historical works are a "History of Naulpia from the Oldest Times to the Present Day," by Mr. Michael Lambrynides; "The Greek Schools in Roumania," by Mr. Theodurus Athanasiu; and "Foreign Rule and Kingship in Greece, 1821-1897," by Mr. George Philaretos. Miscellaneous literature is represented by a work on Plato's "Laws," by Mr. Miltiades Pantazis; "Music among the Ancient Greeks and the Delphic Hymn to Apollo," by Mr. Themistokles Polykrates; "Sea Tactics of the Ancients," by Mr. Konstantin Rados; "The Dream of Janniris," a novel by Mr. Johann

Psycharis; "The Victory of Leonidas," a comedy by Mr. Charalambos Anninos; and "Rhigas," a tragedy by Mr. A. Provelegios. Two volumes of poetry are the "Grave," by Mr. Kostis Palamas, and "Songs of the Desert," by Mr. Konstantin Hatzopoulos.

Literary Hungary, according to its present chronicler, is making gratifying progress.

"We never had so many writers of all kinds as at present. Our wealth of expression is increasing rapidly, our language is daily becoming finer, richer, more varied, and with the increase in the number of authors coincides an astonishing widening of the circle of readers. The heroes of the revolution of 1848, the jubilee of which we celebrated a few months ago, could not have imagined that the sale of an Hungarian novel would ever reach 6,000 to 8,000 copies, or that an enormous work like the 'Pallas Great Lexicon,' the Hungarian Encyclopædia Britannica — which I have already mentioned more than once, and the sixteenth and concluding volume of which saw the light recently — would ever become a possibility, and obtain, as it did, a circulation of 30,000. Anyone who had ventured to predict a time when the aggregate issue of the metropolitan dailies would exceed 100,000 copies would have been ridiculed as a patriotic dreamer."

While the national drama is in a state of decay, fiction and poetry flourish exceedingly. Besides many short stories and lesser novels, two works of fiction have made a great stir. They are "The Dawn Is Sure to Come," by Mr. Gyula Werner; and "The Immigrants," by Mrs. Szikra. The author of the latter book "lashes most severely the snobbism of the lower gentry of Hungary, who endeavour to intrude upon the aristocracy proper. She writes with a full knowledge of things and persons about these adventurers without means and manners." The great poetical success of the year is Mr. Andor Kozma's "Satires." "This is a truly splendid production. Though bitingly sarcastic, these timely verses are never really injurious. The poet's art in mastering the most difficult forms of versification is admirable." Other important books are "The Life and Work of Michael Munkacsy," by Mr. Dezsö Malonyay; "Travels in the Caucasus," by Count Jenö Zichy; "Adam Smith's System and Its Philosophical Basis," by Mr. Akos Navratil; "The Social System of Thomas Carlyle," by Mr. Eugen Gaul; a treatise on "Art," by "our foremost philosopher," Mr. Bernát Alexander; and "The Fortunatus Legend in Literature," by Professor Lázár. Lastly, the jubilee of 1848 has given rise to a number of important historical books, such as Mr. György Gracza's "History of the Struggle for Independence," Mr. Jokai-Brody's "1848," and Mr. Boross-Laurencie's "Album of the Struggle for Freedom."

The New Books.

ENGLISH AND SPANISH SEA POWER.*

The wondrousness of the Elizabethan age is a commonplace, but one phase of it—the dislocation of the Spanish colonial empire by the daring achievements of Raleigh, Grenville, Drake, and Hawkins—has a peculiar interest for us who are to-day watching the breaking of the last link in the chain. Mr. Corbett's history of "Drake and the Tudor Navy" is, therefore, particularly apposite. In reading it one feels that the thought of the nation is the thought of the race, and is conscious of the moral and racial connection between those captains then and these to-day.

Probably no spot on the surface of England of equal area was so fertile in men of action in the time of Elizabeth as Devonshire. The group of unforgotten heroes that issued thence—Hawkins, Drake, Raleigh—flung the English flag around the globe, and, as one has said, "hit, as with ceaseless lightning-strokes, the ships and coasts and power of Spain." The Elizabethan seaman was no mere sailor. He was of the age in which he lived, and was lifted up by large ideas and grand purposes. The passion for adventure and discovery which led Frobisher into three vain voyages in search of the Northwest Passage, and sent Sir John Davis on the elusive Cathayan quest, was only equalled by English hatred of the Spaniard, whether as a cruel trader, a heartless colonist, or an inquisitorial fanatic. The mixture of these motives of the corsair and the theologian resulted in that curious combination of Puritanism and piracy which is a psychic feature of the epoch. One of the most interesting paragraphs Mr. Corbett has penned is this:

"To men who went to their Bible for their opinions as we go to our newspapers, the Papists easily became Egyptians to be despoiled, Amalekites to be destroyed. It was a creed that came comfortably to a pirate, and yet it would be to misread the times to doubt that it was not also a real conviction. To the earnest, and particularly the uneducated, Protestant, the Catholics were idolaters. For him the mass was an abomination, as honestly loathed as by earnest Catholics it was devoutly loved. The two sentiments are correlative, and to ignore the force of the one is to underrate the depth of the other. Nor must we forget the large class that stood between the two extremes of religious opinion,—a class of men ambitious of name and fortune, bent on achieving their careers, and yet by instinct or education

scrupulous enough to reject any means for which a religious sanction was not to be found. . . . The chaplain of Drake's ship . . . solemnly told him that it was lawful to recover his losses upon the King of Spain; and Bishop Jewell, we are told, had given to Elizabeth his opinion that to exact reprisals from the Spaniards would be pleasing in the sight of God."

Francis Drake was the son of a Devonshire farmer, and was born in the mid-years of the English revolt against Rome. The seed of Catholic hatred was in the family. In his boyhood, "so clear was the issue, so intense the party feeling, that children forgot their games to play at politics. They snowballed the Spanish ambassador; they fought mock-combats between Wyatt and the Prince of Spain, and once were barely prevented from hanging the lad who played the part of Philip." His father, who had suffered in his fortunes, got a place among the seamen in the King's navy to read prayers to them, and during his famous son's early years was stationed at Gillingham Reach, just below Chatham, which was the eastern headquarters of the navy. Here, "where the old navy hulks were like playfellows, and the river a taskmaster to be learned and humored," Drake got the first bent toward the sea which his kinship with Hawkins confirmed. When he was eighteen he went with the latter as third officer of a ship to Biscay. Soon after, at a time which cannot be determined, and on an unknown vessel, he shipped to the Indies. In 1567 he joined Hawkins's third Indian voyage. On this expedition the affair of *Nombre de Dios* won him a command. A three-years independent voyage followed (1571–1574), during which Drake systematically rifled the towns of the Spanish Main. It was on this trip that from the ridge of the Cordilleras the first English eyes saw the wondrous waters of the South Sea open before them; and then it was that the ambition was born within him to circumnavigate the globe. But though Drake was the first commander so to do (1577–1580), the greatness of this feat lies rather in his marvellous seamanship, and as the prophecy of English colonial empire, than in rounding Cape Horn and crossing the Pacific. In Drake's time the problem of the navigation of the North Pacific had been solved, so that "this part of his feat," as Mr. Corbett points out, "can in no way compare with Magellan's heroic venture across what was then an absolutely trackless waste."

When one reads of the amazing difficulties which Drake met from storm and tempest off the Straits, one can well believe that to Englishmen the empire of the sea is given. Let Mr.

* *Drake and the Tudor Navy*. With a History of the Rise of England as a Maritime Power. By Julian S. Corbett. In two volumes. New York: Longmans, Green, & Co.

Corbett and the log of the *Golden Hind* tell the story of Drake's adventures off Cape Horn :

"They were involved in a maze of tortuous channels where, buffeted hither and thither by constantly changing winds that without warning swept down upon them in icy squalls from every direction, they were in continual danger of wreck. Above them frowned tiers of glaciers and peaks higher and more fantastic than they had ever seen. Below them were depths no cable could fathom. All the terrors of the abandoned passage were about them, and they seemed at the mercy of God. Still they struggled on, and by the seventeenth day had the South Sea before them. . . . For two days they stood northwest . . . and the worst of their dangers seemed past, when they were struck by a gale from the northeast which proved to be of a severity far beyond anything they had ever heard of. 'God,' says the Narrative, 'by a contrary wind and terrible tempest, seemed to set himself against us.' Day after day they drove in snow and darkness to west-southwest before a storm that continually increased in fury. To add to their terrors, at the end of it week there was an eclipse of the moon, and a fortnight later, in the nighttime, the *Marigold* disappeared and was never heard of again. . . . By the end of the month they had been driven, as they calculated, beyond the fifty-seventh parallel and some two hundred leagues to the westward. With October the weather slightly mended, and they managed to work back to the northeast, so that by the 7th they were able to anchor among some islands a little to the north of the point where they had emerged from the Straits. It was the first land they had seen since a month before they had met the gale. Exhausted with their toil, they were enjoying the prospect of riding out the storm in peace, when, a few hours after anchoring, a squall caught them. The *Golden Hind* parted her cable, the *Elizabeth* had to slip hers, and though both vessels managed to regain the open sea, they almost immediately lost sight of each other and never met again. . . . Meanwhile, the Admiral was once more driven to the southward; nor was it until he had been carried as low as the fifty-fifth parallel that the terrific weather moderated. At this height he was able to run in among some islands; . . . but even here they had but little rest. In two days a renewal of the gale drove them from their anchors, and increased to such violence that they regarded their escape from the lee shore and the unprecedented seas as no less than a miracle. When it abated a little they ran in again among some islands — probably in Darwin Sound, not many leagues to the south of their former anchorage. But again the foul weather increased. The *Golden Hind* lost another anchor and cable, and once more Drake's consummate seamanship was like an interposition of Providence to save them. A storm of such fury and persistence was beyond all experience. 'The like of it,' says the Narrative, 'no traveller had felt, neither hath there ever been such a tempest that any records make mention of, so violent and of such continuance, since Noah's flood, for it lasted from September 7 to October 28—full fifty-two days.'"

After these experiences, Drake, in a single vessel, continued his way northward, reaching the Chilian and Peruvian coasts, and finally falling in with the treasure-ship of the viceroy of Peru, laden with thirteen chests of pieces of eight, eighty pounds of gold and twenty-six tons

of silver, besides jewels and plate. The effect of these daring enterprises upon the Spanish colonies was great. Mexico, Central America, the west coast, were filled with alarm. Prayers were offered in the churches for deliverance from Drake, and the Bishop of Guatemala offered the provincial governor the bells of his cathedral to be melted down into guns.

Meanwhile Drake's sole thought was how to get home in safety. He believed that there was choice of four routes : one by the Moluccas and Cape of Good Hope ; one by the Straits of Magellan — the way he had come ; a third by Norway, or "The Northeast Passage" of Cabot's Muscovy Company ; the fourth by the famous "Northwest Passage" which Martin Frobisher lived for and Hendrik Hudson died for. But the Admiral at last concluded that safety advised the known Portuguese route, and so, after skirting the coast of North America beyond Cape Mendocino with no sign of the looked-for Straits, and having taken possession of California in the name of his Queen, he bent his course straight for the East Indies. The immortal voyage of nearly three years ended late in September, when the *Golden Hind* dropped anchor in Plymouth Sound. Knighthood was Drake's reward.

The great man returned at a welcome moment, for early in 1580 the last of the Avis, the reigning house of Portugal, had died, and Philip II. immediately laid claim to the throne in right of his wife. Protestant Europe was aghast. The political situation was a crisis.

"If Philip had been formidable before, he was doubly formidable now. Besides the whole of the East Indies, America, and the African settlements, he could claim all the Peninsula; of the Italian states, Sicily, Naples, Sardinia, and the Duchy of Milan; and in the north, all of what is now Holland and Belgium. . . . To appreciate the prominence into which the new situation ultimately forced Drake, the position of other powers must be borne in mind. The Pope, between fear of the old rivalry of a real empire and hatred of the heretic powers, must be practically neutral. France was equally incapable of action. She was at this time divided between the Valois king at Paris, representing the national Gallican Church, the Bourbon Henry of Navarre, head of the Huguenots and champion of reformation, and lastly, the Ultramontane Guises leaning on Rome and Spain. Germany was as much divided."

It fell, then, upon England alone to face Spain's imperial designs and the counter-reformation. Drake, appealed to by Walsingham, with ready wit recommended the seizure of the Azores ; but the scheme failed because of Elizabeth's false policy of mixing commercialism and politics. She allowed the Muscovy Company a share in the enterprise, so that it degenerated

into a disastrous filibustering expedition. As if to accomplish its ruin, Drake himself, much to his disgust, was kept at home, "because, in view of the warlike outlook, it was thought unwise to let him leave the country." But civil honors — the mayoralty of Plymouth, membership in the Royal Navy Commission, and finally election to Parliament — were paltry rewards for a man of action in those stirring times.

At this point it is a matter of amazement to one unacquainted with the diplomacy of the sixteenth century to be told that, in spite of these years of privateering and reprisal by both Spain and England, the two powers were yet technically at peace. Mr. Corbett has some illuminating paragraphs upon the international law of the time. He says:

"The feature of international relations which most sharply distinguishes the sixteenth century from our own time is the length to which hostilities could be pushed without leading to an open rupture. Continually we encounter the phenomena of two powers standing with regard to each other in a position that was neither peace nor war. . . . It was then in foreign affairs a recognized proceeding for a sovereign to seek redress in one of the various forms of hostility which by the consent of international lawyers were regarded as falling short of war."

The incensed condition of the two nations, however, at last (in 1584) found vent. The expansive force of English commerce, the adventurous and militant spirit of the nation, and religious fervor, all combined for the inevitable duel. At this moment the Spanish monarchy was at its height. The acquisition of Portugal by Philip had given him what he had long desired — an Atlantic fleet; for hitherto, save the galleons and frigates of the Indian Guard, the Spanish king had no standing navy. Moreover, the latter, since they were maintained by a special tax levied upon those merchants engaged in traffic, were not legally available for the purposes of the Empire.

In 1584, for the fifth time, Drake sailed on a two-years cruise to the Indies, harrying the Spanish coast on the way out, and relieving Raleigh's Virginia colony on the return. Events moved fast with him now. In 1587 he was active in new depredations on the Spanish coasts, which he described as "singeing the King of Spain's beard." In 1588 English naval prowess reached its height in the defeat of the Spanish Armada, though Drake did not play the most prominent part in those stirring events. Like Nelson, Drake was great enough to disobey orders at times when his judgment advised. This conduct not unnaturally angered his su-

periors, so that the official dispatches give little light concerning his work in those memorable channel engagements, though we know he was not punished for his independence. The truth is, the great Admiral never could work successfully under instructions, and the red tape of officialdom in 1589, when the Lisbon Expedition was entrusted to him, brought him into disgrace. The loss of the *Revenge* in the next year restored him to favor. For some years he was employed on Parliamentary commissions and on missions, and at last, in 1596, again found himself in command of a squadron. The objective point was Panama — still a virgin city. But times had changed in the twenty years since Drake had reconnoitred it from the forest along the Isthmus road, and this neither the Queen nor Drake himself appreciated.

"In the failure to grasp that Spain had become a great sea-power, with a fleet in a constant state of preparation, and admirals well practised in protecting large numbers of ships, lay the fatal misconception that overhung the whole expedition."

Elizabeth never gave the slightest evidence of grasping even the elementary principles of naval warfare, and what England had achieved had been in spite of her. Of Drake Mr. Corbett has something to say in palliation, for, with the knowledge at his command, the project was sound. The trouble was that he had been kept out of touch with the enemy for five years, and, moreover, naturally expected to repeat his former triumphs. He could only judge by the experience of his first great expedition. Misfortune attended the entire voyage, — at Las Palmas, at Guadeloupe, at Porto Rico. From present evidence Spanish gunnery has woefully declined since those days, for as the fleet made the harbor at Porto Rico,

"The batteries opened so hot a fire that the surprise was on the part of the English, and as the Spanish gunners got the range the fire grew deadly. A shot got home in the *Defiance's* mizzen, another crashed through her main cabin where Drake and his officers were sitting at supper, and with disastrous effect. The Admiral had his seat shot from under him; Sir Nicholas Clifford and Brute Brown, a great favorite of Drake, were mortally wounded, and several others more or less hurt."

Worst of all, Drake, in his own words, had "hardly any time left to serve God." He was ill to death of dysentery, but the brave spirit in him would not yet down. *Nombre de Dios*, the scene of his earliest exploits, *La Hacha*, and *Santa Marta* were successfully attacked, as if in amends for earlier disaster. But the heaviness increased upon him, and on January

27, 1597, Francis Drake died and was buried at sea off the coast of Honduras.

Yet his work died not with him. Drake was more than "a daring navigator and a prince of corsairs of whom England is half ashamed to be proud." It was he whose prescience saw the importance sea-power was to have upon his country's history. He was a statesman whose thought and achievement has made him one of the conscious creators of Greater Britain. The British Empire is his monument, as it is Clive's and Nelson's and Canning's.

In praising the Admiral, a word in praise of his historian must not be withheld. Mr. Corbett has done his work so well that it would seem no manuscript has been left untouched. Black-letter tomes from the Records and Rolls Office, the treasures of the British Museum, state documents, Spanish, Dutch, and French archives, and family papers, — all have been searched and compared by a practised student. The specialist will rejoice in the technical account of the development of naval art in the sixteenth century, and the initiated will find in these two volumes a mass of supplemental information upon the politics of the time, its statecraft and diplomacy.

JAMES WESTFALL THOMPSON.

A GREAT AMERICAN LAWYER.*

Circumstances sometimes make men: sometimes men make circumstances. The man with an idea fulfils this latter principle. He sees its efficacy, and allows nothing to hinder him. Toil and sacrifice, even contempt and antagonism, have no weight. He pushes on to success. He leads human thought, and leaves his impress upon human life.

To say that these words describe the career of David Dudley Field would be much easier than to give an exact picture of his life's purpose and achievement. But it was the desire to give just such a picture that prompted Mr. Field's brother, Dr. Henry M. Field, to write the noble biography now presented to us. No one could be better fitted for this work, for perhaps no one else knew his brother so well; and although the editor speaks of himself as "a layman," his lack of technical legal knowledge is more than compensated by the acquired literary skill of many years. His mastery of

the many questions involved, and his understanding of the great lawyer's purpose, indicate frequent conferences between the men, and a close bond of confidence and affection.

Before Mr. Field's death in 1894, at the age of almost ninety years, he had long been recognized as one of the greatest men in his profession. He loved the law. He had mastered its principles. He had been eminently successful. His practice was large and lucrative. But he saw its faults both in expression and practice. During the best years of his life he wrought for the reformation of the law itself. He believed that it should be administered with less of process, in order that men might have its help with less of delay and at a minimum cost.

Mr. Field was led to this great object of his life by seeing the possible injustice of legal proceedings. Even to those outside the profession the words "law and equity" are perfectly familiar. We would suppose that the terms refer to such laws as shall secure what everyone sees to be equitable. But not so. Equity may manifestly point one way, while the law may be directly opposed to this. Lord Chancellor Westbury, speaking before the English Law Amendment Society, revealed the conditions when he said that it was "a shame that a party could recover a judgment on one side of Westminster Hall, and on the other be branded as a rogue for having recovered it."

The more thoroughly he considered "the body of common law," and its methods of procedure, the more of injustice he beheld. Common law! What is it? Not, as some suppose, those rules founded on the great basal principles of justice, commonly held among men as universally right. These would certainly win and retain our regard. But no, not this. Common law is only common usage. It is not a compilation of the laws enacted by legislatures, but consists of precedents, — the decisions of judges, some of them wise, some otherwise; some weak, some wicked. Is it any wonder that a lover of justice should be dissatisfied with such a system? Mr. Field would not destroy law because he did not like it, but would improve it because he so loved it. And so, from 1839, for fifty-five years he devoted himself to this great task. Through his efforts the legislature in New York, in 1847, appointed a commission, of which he became chairman, to present codes of civil and criminal procedure. These were completed in 1850, and covered the whole ground of remedial law. The work had fallen almost entirely on Mr. Field, but such

*THE LIFE OF DAVID DUDLEY FIELD. By Henry M. Field. With portraits. New York: Charles Scribner's Sons.

was his eagerness for the cause that he cheerfully assumed the burdens.

The successful working of the reform methods in New York led other States to adopt Mr. Field's codes. And the influence was not confined to this continent. English statesmen saw the benefits, and immediately sought to profit from Mr. Field's work. Then he determined to go still farther, even to the reformation and codification of the whole body of common law; to throw out what was needless and manifestly unjust; to put desirable decisions into simplest and best possible language, and to "reduce into a written and systematic code the whole body of the law." The New York Legislature, in 1857, appointed commissioners to perform this work, but allowed no compensation in any way. "The law was to be made so plain that every man could understand it, and so obviously just that all should approve it." In this work Mr. Field had the partial assistance of the other commissioners, but the greater part of the work and the expense devolved upon him. Day and night he worked with a persistence almost incredible, until, in 1865, on his sixtieth birthday, the last report was made to the legislature. The codes for New York had been written. The civil code, the penal code, and the political code give the substantive law. Two others, the codes of civil and of criminal procedure, prescribe the practice of the courts and define their jurisdiction. Thus, for nearly eighteen years had Mr. Field labored, and at last the great work was ready for use.

One would suppose that common sense would dictate an immediate adoption of such an improved formulation of laws and methods. But to-day, after thirty-three years, New York State has only partially adopted them,—not because of imperfections, but because there are men small enough, and yet with enough of influence, to hinder the adoption of codes which would simplify the processes of law, and make less work for lawyers.

The task, however, was not in vain. Other States have seen the advantages which Mr. Field's own State has neglected; so that, at the present time, it is estimated that forty millions of American citizens are enjoying the help which Mr. Field's work made possible. England also has been helped. English colonies the world over have incorporated these reforms. While travelling in India he was surprised to find courts of law working under rules which he had written, word for word, in his library

in New York City. And even in Singapore and Hongkong he saw justice administered according to statutes which he had worded.

A still larger conception presented itself to him. It was nothing less than the codification of international laws. His interests were world-wide. In his travels in every land he had become intimately acquainted with the statesmen of the world. In this new undertaking he found an interest already existing, but no one ready to assume the task. He had already reached an age when most men plan to make their work easier; but with a great thought before him, and with the encouragement of the world's legal thinkers, he began a work so vast that even with skilled assistance it required seven years of unremitting toil before he could produce his "Draft of Outlines of International Law." It was not a final statement, for he felt that International Law was progressive; but it was a good foundation, and strengthened an international sentiment.

Mr. Field was interested in all public matters, wherever men live. The previously unwritten history of Lincoln's first nomination shows Mr. Field as a power among ambitious and contending forces, and tells us who really gave us our great War President. His participation and leadership in the peace parliaments in different lands reveal his influence and his purpose. Only once did Mr. Field hold public office, and then for only two months, to fill an unexpired term in Congress, while the Electoral Commission was at work in 1876. At no time did he occupy the Judge's bench; such honors he left for others, while he devoted himself to his chosen task of the revision and classification of the laws.

This is but a part of the record which Dr. Field has given of his distinguished brother's career. Such a life-story, told in such a way, should be of interest, not only to members of the bar, but to thinking men and women in every walk of life.

HARRY W. REED.

THE following extract is from a letter recently written by Mr. Henryk Sienkiewicz to Mr. Curtin, his English translator: "I receive a multitude of letters from America. In a few weeks upward of two hundred and seventy have come to me, and eight or ten new ones arrive every day. These letters are so many in number that in view of my work and family afflictions I have been unable to answer them. I shall send replies to all those letters, but not till I have finished 'The Knights of the Cross.' That work done, I shall take up at once the letters sent me from America, for that country and the people who are masters of it are to me truly and profoundly sympathetic."

LESSONS IN THE ART OF WAR.*

"Letters on Strategy," by Prince Kraft zu Hohenlohe-Ingelfingen, is published in the English "Wolseley Series" of military books. The work is translated into straightforward, idiomatic, military English; the editor is Captain Walter H. James of the English army. It is in two volumes which are excellently printed, and the elaborate maps and plans are carefully drawn.

The letters do not treat of abstract rules of strategy, but deduce their lessons from actual campaigns. The campaigns considered are the Napoleonic campaign of 1806 against the Prussians, which ended in the battle of Jena; the campaign of 1859 in Italy, in which the last Napoleon fought the Austrians under Gyulai; and the campaigns of the Franco-Prussian War in 1870.

As the reader interested in military studies knows, the late Prince Kraft was the author of several highly valued works on military subjects. Among our own army men his "Conversations on Cavalry" is held in high esteem. Captain James says of Prince Kraft:

"He was not only known as one of Prussia's ablest soldiers, but also as one of the best of German military authors. During the wars of 1866 and 1870 he commanded the artillery of the Guard (an army corps of three divisions), and in the latter part of the Franco-Prussian war he directed the artillery operations against Paris."

So much for an introduction to a work which needs nothing more than an introduction. The present reviewer has given these "Letters on Strategy" great attention, and it seems to him that there is no other work with which he is acquainted, however great the military genius of its author, that will set the student better in the way of learning the art of strategy. Prince Kraft studied the art of war under the old masters; he lived his life in the army; he had vast experience in war; evidently his mind was absorbed in his profession, and certainly he was a gallant soldier. He knew the dangers of war, and liked them for the honor there was in braving them. Fortunately, so good a soldier possessed also the rare art of the teacher. No technical book could be more pleasantly written.

In the first place, Prince Kraft does away with abstractions, and with the numbered rules and their unnumbered exceptions which, he says, used to put him to sleep when he was a

student. He does not believe in learning the dry formulas and rules of the books which, after all, teach one very little about war and only give him a distaste for the subject. But having discarded the learning of the books, he does not delight the student by saying that there is little left to learn: on the contrary, he says that only the study and the experience of years will make a fair general officer, or an efficient staff officer. Prince Kraft shows that the knowledge which largely goes to make the strategist is the knowledge of almost countless details. Napoleon excelled in this sort of knowledge. Genius without the knowledge of these details would be helpless.

Certainly Germany, which called itself "The Nation in Arms," has gone a long way towards discovering what are the secrets of military success. The best energies of its best men have been given to the study of this question. In this important time in our own country, when every day witnesses the appointment of civilians and other inexperienced men to staff positions in our army, I cannot forbear quoting what one of the best of these German authorities says as to the necessary technical knowledge of the staff officer:

"A good strategist requires a vast amount of knowledge. Not only must he be acquainted with the organization of his own and foreign armies, he must be thoroughly up in the proper mode of issuing orders, instructions, and march tables: he must know all about marches, camping, cantonments and bivouacs, lines of communication and supplies, besides what is wanted with regard to weapons, ammunition, and clothing. He must be able to make military sketches and to reconnoitre, be well posted in all matters concerning fortifications and fighting, understand the management of telegraphs and railways, and the transport of the wounded. He must be well acquainted with statistics, so as to know the capabilities of a country, and the number of troops it can maintain, and should be sufficiently well up in civil administration to be able to rule a conquered country until the regular civil officials can take over this duty. He must be able to judge the carrying capacity of a railroad and appraise the power of resistance of a fortress, having regard to its position, construction, and garrison."

In the present war our national existence is not at stake, to be sure, and we shall be victorious whoever are our staff officers; but if our country is not at stake, the lives of our countrymen are, and certainly when our countrymen go out to fight and risk their lives for us we should not, by the appointment of inefficient staff officers, make their fight any harder or their risk any greater. On every page of these two volumes by Prince Kraft he shows how good or evil came from the work of the

* LETTERS ON STRATEGY. By General Prince Kraft zu Hohenlohe-Ingelfingen. In two volumes, with maps. "Wolseley Series." New York: Charles Scribner's Sons.

staff. Anyone reading these volumes will hope that before another war, before another campaign in this war, army appointments may be forever cut loose from politics and favoritism, and that the appointing power may appreciate its serious duty — its duty as serious as life and death, its duty which is bound up with its honor — to appoint over our brave soldiers the best military men that the country affords.

A very instructive matter that Prince Kraft notices in every war he writes of is the influence of politics. In each war, politics was, on one side or the other, a cause of disaster. It is only by sheer luck that popular demand as to military movements is not wrong. In 1870 McMahon was driven by the Paris newspapers and the Chamber of Deputies to take a step contrary to military reason. It was a step bound to fail. It ended in the battle of Sedan.

Prince Kraft was a firm disbeliever in councils of war. He believed that these councils were bad in every way. In the campaign of 1806, the combined plan of all the generals was worse than the poorest plan proposed by any of them.

To show the perfection to which the German commissary department attained, the author states that during the great war he recalls only two days when the men did not have proper rations. Those were the days of the battles of St. Privat and Sedan. There is no reason why we cannot do as well.

If these books could be widely read they would do much towards teaching what are the duties of soldiers, officers, generals, legislatures, newspapers, and cabinets in war, and in preparing for war.

WILLISTON FISH.

MEDIAEVAL LAW AND POLITICS.*

A more inclusive title than that Mr. Jenks has chosen for his "Law and Politics in the Middle Ages" would be difficult to find. Yet such a careful study of the book as its merit warrants will prove the exactitude of the title. The work is not, however, a complete history of mediæval times, which is fairly implied in words so comprehensive as *law* and *politics* — this would be to assign to them a quantitative, when they are to be taken in a qualitative sense; but rather an inquiry into the origins and natures of the laws and politics of Western Europe between the break-up of Roman and

the establishment of modern methods of legislation and government.

In the late Professor von Ihering's "The Evolution of the Aryan," an admirable example of close argument from historic law to prehistoric custom is to be had, wherein seemingly inexplicable matters in the *lex scripta* are at last compelled to unfold themselves in a panorama, dimly lighted but not indistinct, of national happenings in the days of demigods. This monumental work is the evolution of the Aryan in a double sense: it is the latest product in the process of evolution of the methods made most familiar to us through the writings of Sir Henry Maine. Mr. Jenks has not progressed so far, nor are his pretensions so great. There is nothing in his ratiocination which makes us involuntarily exclaim in admiration, as in the elder work. He is more cautious, and does not find it needful to pass some of his topics on the run, as it were, in his haste to illumine a vast area with facts which at best are dim. If he is less clever, he is still original; though his work is only one of many, filling a necessary place with credit if not with distinction — a step towards the goal, if not the goal itself. It may be that no one will ever do more than round out von Ihering's work where his lamented death left it confessedly incomplete; it is a certainty that Mr. Jenks's study will find some of its conclusions embodied in some masterly consideration of the question of the obscuration of his own place as an investigator. "It aims to deal only with conduct, not with speculation; with action, not with thought," he says of his work. "It should be further confessed that the book makes no pretence of severe scholarship," he adds. We hasten to supplement these explanations with comment of our own: it leaves established in a manner both clear and comprehensive the simple thesis which he sets out to demonstrate, "that law, at any rate in the Middle Ages, is not the arbitrary command of authority, but something entirely different."

Palpably, this is a flight in the face of Austinian dogma. In Germany, where the multiplicity of special students in all fields of thought leave conflicting theories in nearly all of them, a clash of authorities from which the final spark of truth is to leap, it is a comparatively light matter to dispute the conclusions of any thinker, however profound — sometimes it is a mere question of marshalling the appropriate monographs on the subject in opposition. In England, where the national love for precedent

* LAW AND POLITICS IN THE MIDDLE AGES. By Edward Jenks, M.A. New York: Henry Holt & Co.

and authority is frequently overwhelming, the skilful limitation of Professor Austin's famous definition is to be imputed to Mr. Jenks both for courage and zeal for truth. Yet his reasoning, always cogent, is by no means startling in either premises or conclusion. The Austinian theory, that "law is a command of the State," is found to fit affairs very well indeed when in that condition we call "final" because our own notions have not advanced beyond it. But it fails us when we inquire into the beginnings of things. Something even more remote than Blackstone's definition of custom is implied, and here is to be sought the seed of the *lex non scripta*. Mr. Jenks brings this out clearly. The law, national, and the politics, international, are shown by him to be matters not of command but of determination. Given a statement of facts, and there was always a condition of law to meet it, crude and plastic it may be, but still enough to limit the labors of courts, councillors, and kings to ascertaining and recording it—they do nothing more than mint the gold they mine, leaving its value unchanged though more readily ascertainable.

To follow Mr. Jenks into details, especially in his vivid presentment of the contractual idea in its later developments, is to fail to interest the general reader, though his conclusions are important to the special student. To the latter it may indeed be highly commended, not least because it serves to show how assured a place is held by the administration of justice in English-speaking lands, its roots being deeply planted in the very genius of the people evolved by long habitudes, its trunk being an orderly and regular progression, free during many centuries from arbitrary disturbance, its branches flourishing in an atmosphere of slow but efficient adaptability. That the ripened product of such a growth should be rather the holy fear of injustice than a desire to measure out exact retribution, is the crowning glory of it all—though Mr. Jenks does not say so.

WALLACE RICE.

SINCE the withdrawal of Signor Crispi from the Italian Cabinet, he has been occupied with the compilation of his memoirs in nine volumes of some four hundred pages each, which are shortly to be published. The first will deal with the causes of disruption between himself and Mazzini; the second with the subject of Italian unification and Sicilian autonomy; the third and fourth with the documentary history of the Sicilian revolution prior to annexation to Italy; and the remainder will contain the domestic and diplomatic history of Italy since 1860, giving in detail the author's attitude towards the Triple Alliance.

GUESSES AT THE RIDDLES OF SOCIETY.*

Mr. J. H. W. Stuckenberg, the author of an "Introduction to the Study of Sociology," declares his purpose to be "to lay the basis for sociological study, to designate the problems involved, and to aid the beginner in the solution of these problems." His book is designed for use among professional men, private students, and classes in educational institutions. The first chapter is devoted to the "genesis of the idea of society," the various attempts to found a science of sociology. After Comte, only a few works are mentioned, and these very briefly. Then follows a discussion of the definition and scope of sociology. The subject-matter of sociology is every kind of human association, the association energies, what associates men, what creates society, and the results of association. Excluded from sociological study are metaphysical problems, as materialism and spiritualism; biology; the theory of evolution; psychology, save as an instrument of research; theology. A protest is entered against attempting to expand economics or politics over the field of sociology: "in one case society is reduced to industrialism; and in the other, to a political institution." Theoretically and practically, both tendencies are pernicious, and lead to intellectual bias and to actual injury. "By grouping the various disciplines which pertain to humanity, we at best get only separate sciences of certain human factors, as economics and politics; but this leaves society itself without a science."

In the "Principles of Society" we are asked to consider "all that must be in order that society may be." The author declares that "every effort to interpret society as composed of individuals has proved a signal failure. Yet that is the universal conception of society. . . . Strictly speaking, individuals are aggregated, never associated." He admits that this is a private and original judgment, and that the dictionaries are against him. Perhaps bondage to traditional and customary modes of thinking of society as composed of real people, makes one obtuse; but the sentence quoted will be a hard saying to many, and the author struggles all through the book to explain and enforce his idea. Society is said, further, not to consist of individuals in their totality, but only so much of each individual as actually enters society (pages 118, 119). What the members of a society have in common, the purpose of the association, what they share, constitutes the association. This conception of a part of a person joining a club and leaving the major part of his

* INTRODUCTION TO THE STUDY OF SOCIOLOGY. By J. H. W. Stuckenberg. New York: A. C. Armstrong & Son.

OUTLINES OF SOCIOLOGY. By Lester F. Ward. New York: The Macmillan Co.

ARISTOCRACY AND EVOLUTION. By W. H. Mallock. New York: The Macmillan Co.

THE STATE AND CHARITY. By Thomas Mackay. New York: The Macmillan Co.

THE TWENTIETH CENTURY CITY. By Josiah Strong. New York: The Baker & Taylor Co.

substance elsewhere, or locked in the secret abysses of his inner consciousness, will stagger some beginners. The proper materials of sociology are not men, but "social energies." Money (p. 124) is called a social force.

The author introduces the word "Sociation" to designate those personal forces which interact between men,— what men share, what associates. He claims that all men have reserves which are never drawn into this union, never form a part of the essence of society. "The beginner may find it difficult to treat society as a system of forces; but practice will overcome the difficulty, and he will soon wonder how he could ever imagine that society consisted of individuals as totalities, instead of the social energies of individuals" (p. 136). The author himself seems to find it difficult to do what he prescribes for beginners, for he says (p. 245): "*Human beings* really associated, whether consciously or not, that is the fundamental concept of society." And again (p. 247): "*Men* with their attachments are the social factors in which the social energies inhere." Under the title "Historical Evolution" the various social forces are enumerated and their functions defined, but there is very scant unfolding of the laws of the process. There is a long criticism of Mr. Spencer's formulas. "Sociological Ethics" deals with the ends of society and the means of realizing them. "Social ethics purposes to give a system of social morality; in sociological ethics we aim to give the principles of social progress" (p. 208). Very brief treatment is given to the social ideal, and to the means of progress.

The teacher will be interested in the author's method in the study of sociology. This method consists in the discovery of the principles, of the evolution of social energies, and of the ideals and means of progress. A brief bibliography is supplied, and at the close a plan for the study of a community is furnished. The author has read widely, travelled far, lived long in Europe, and gives to his readers many suggestions drawn from reflection and observation. The trained student may read the book with real hope of stimulation and of gaining new points of view. The vision of life is lofty, ethical, and spiritual. But the book is not for beginners, and the contributions offered to the discussion are open to severe criticism. There is no attempt to throw light on current and concrete problems, or to attain general laws. The recommendations of books heap titles together without clear discrimination,—the powerful masterpieces being classed with very inferior works, with no hint of the vast difference between them. It is questionable whether the pedagogic method is at all suitable for young students; and in this respect most teachers will feel that the last chapter should be first and much enlarged. The teacher should be familiar with the subjects of the earlier chapters, but the pupil should start with the last subject mentioned, with the plan of a community or with definite problems or situations which will at once engage his voluntary attention.

Clearness, downright honesty, and straightforward purpose to report the mind of the writer, characterize the "Outlines of Sociology," by Dr. Lester F. Ward. The discussion is not adapted to juvenile minds, but it should be clear to any mature student who has had a good college course and some firsthand acquaintance with scientific modes of thought. The classification of the sciences offered by Comte is accepted, with explanations, as substantially valid,—astronomy, physics, chemistry, biology, and sociology. A distinct place should be given to psychology immediately next to sociology. A place is given to political economy as a branch of sociology, substantially as defined by John Stuart Mill, one of the greatest economists, who said of his special subject: "It does not treat of the whole of man's nature as modified by the social state, nor of the whole conduct of man in society. It is concerned with him solely as a being who desires to possess wealth, and who is capable of judging of the comparative efficacy of means of obtaining that end." Mill formulated the essential problems of sociology before Comte invented the now accepted title of the discipline. Sociology does not rest directly, but only indirectly, on biology. The analogies of Mr. Spencer are criticized, and a true "homology" is found by comparing the nervous system with the central organization of society. Anthropology has for its task the study of the concrete facts of human nature and man's works; it is a branch of zoology in which man is the subject studied. Sociology employs the data furnished by anthropology in its investigation of the laws of association. Man was not at first a social being, and is not entirely socialized yet. Society is an artificial acquisition, while animal association is instinctive and natural.

The relation of sociology to psychology is most important to study. Psychology embraces the entire field of psychic phenomena, which are divided by the author into sense and intellect, the word sense being synonymous with feeling in general. The will is the active expression of the feelings. Intellect is simply a means to the end; the end is the good; and the good "is nothing else than agreeable sensation." The ethical end is "to secure the maximum of absolute enjoyment." The problem of ethics is "to secure the greatest pleasure. . . . The relative worthiness of pleasure is, therefore, ultimately based on the quantity of pleasure yielded. It is this and nothing else that is meant when virtue is enjoined and vice condemned" (pp. 100-101). The author is frankly a Hedonist. Not only T. H. Green and all the Kantians and idealists, but even Shelley, are set down as victims of mere mysticism. These lines of Shelley would be repudiated:

"Were it virtue's only need to dwell
In a celestial palace, all resigned
To pleasurable impulses, immured
Within the prison of itself, the will
Of changeless Nature would be unfulfilled.
Learn to make others happy. Spirit, come!
This is thine high reward."

The author places intellectual pleasures above

those of altruism (p. 104). The object of Nature is function; the object of man is happiness; the object of society is effort. The result of all is evolution. The data of sociology are the principles of the subordinate sciences, "the broad principles that underlie and govern all departments of natural phenomena." Sociology is the synthesis of the other sciences, and is a university study for advanced students. The social forces are the desires which lead to acts of reproduction, self-preservation, and satisfaction of the æsthetic and intellectual nature. The social mechanism means the social order, and social statics is its science. Progress implies the modification of structure and of environment. It is genetic or telic; that is, natural and without purpose, or artificial and the result of a conscious plan. Intentional modifications are individual or collective; and this last mode of progress is a late arrival, as yet only in its beginnings. The future form of society promises to be not individualism nor socialism, but "sociocracy." Sociocracy recognizes natural inequalities, and aims to abolish artificial inequalities; it seeks to substitute the interest of all for the dominance of a few; it would confer benefits in strict proportion to merit, but insists upon equality of opportunity. Natural selection does not secure the survival of the fittest, as is popularly supposed, but only of those who are adapted to an inferior environment. Sociocracy will improve the environment, and so produce better natures.

Mr. Mallock is a smart writer. In "Aristocracy and Evolution" he appears at his best—in full dress. It is charming to see him writing down the socialists, while he holds up to scorn their arch enemy, Mr. Herbert Spencer. Mr. Mallock has made a wonderful discovery in sociology: he has found out that brains and blood will tell, and that the most rapid runners get first to the goal. The socialists are stupid fellows for denying this epoch-making truth, and no sociologist has ever recognized it. We have, to quote Mr. L. F. Ward, been treading on the keys of the universe without knowing it. The "great man" is the world's creditor; let us take off our hats to him as he drives by—or over us! To be sure, this "great man" may be neither unusually intelligent nor good; greatness "need not necessarily imply any moral, nor indeed any intellectual, superiority" (p. 336). After pruning away several other desirable qualities, the title "Magnus" seems of doubtful propriety. Carlyle did not say "general" but only "captain" of industry. The Business Manager, albeit he is represented as a creature who will serve the world only for plenty of hard cash, is glorified as the leader of progress. Incurable Philistinism is deified. Plutocracy is crowned.

To be sure, the essential idea, that the inventor is an exceptional man and the social leader, had been worked out by Tarde, Guyan, Giddings, and other sociologists; but Mr. Mallock is innocent of knowledge of these thinkers; at least he does not mention them. He is well acquainted with some striking

passages in Mr. Benjamin Kidd, but Schäffle, whose "authorities" resemble Mr. Mallock's "great men," is not on the list. This childlike displacement of M. Tarde by Mr. Kidd is quite interesting to students of sociology. It is this ignorance of the literature of sociology which permits the author to say that "the whole school of contemporary sociologists, with Mr. Spencer as their head, absolutely refuse to take any account whatever of the congenital inequalities by which individuals within the same aggregate are differentiated."

Mr. Mallock is a bright man and a delightful essayist, even when he is largely ignorant of his subject. I have said "ignorant" because it would be unpleasant to suggest the alternative. If he really is acquainted with M. Tarde or Professor Giddings, and their recognition of invention in relation to social progress, we should have to charge him with moral obliquity or misrepresentation; and we prefer not to choose that form of statement. Mr. Mallock has presented, in vigorous, clear English, one of the keenest and most incisive attacks on communistic theories yet published. The notion that animal labor is the sole source of wealth, which is not at all complimentary to wage-workers, is shown to be essentially false, and that is a good service to all classes of producers.

The conservative and individualist speaks in Mr. Mackay's book on "The State and Charity." There is rather too much unconscious assumption of premises, as in the assertion so quietly introduced (p. 6) that under a system of entire freedom labor would find a ready market. Unquestionably the writer has found the weak places in the administration of public relief, and the criticisms fall even more heavily on American methods than on those of England. Some parts of the book contribute important and suggestive interpretations of the tendencies of thought in relation to endowed charities. The reader should compare this with another book in the same series—"The Poor Law," by T. W. Fowle—in order to appreciate the particular phase of the subject here discussed, and to give a more complete view of the field of public relief. This work will belong in the library of every student of charity.

"The Twentieth Century City" is a title which suggests the prophet; and it is with earnest, solemn, insistent speech that the devoted author urges the need for religious patriotism. He dwells upon the materialism of modern civilization, and illustrates the idea that the city reveals the character of the age in its most pronounced form. He repeats the story of the tendency of population to urban life, and shows that the causes of this tendency are lasting. Moral growth, he believes, has not kept pace with the commercial and industrial advance, and the city has become a menace to itself, and to the state and nation. The remedy lies in religious patriotism, in the diffusion of higher social ideals, in a new form of church activity. The churches must

save society, or must themselves perish. The particular measures which the author urges are a sort of *referendum* backed by an organized movement of young people's societies to distribute patriotic and instructive tracts. While there is large room for doubt as to whether or not the means proposed would be at all adequate, there can be no question that there is a neglected duty to be taken up, and the author has given an eloquent voice to the call of the nation for the highest form of educational work in the obligations of citizenship.

C. R. HENDERSON.

RECENT FICTION.*

Since "The King's Jackal," by Mr. Richard Harding Davis, is sure of a considerable popularity, we may as well place it at the beginning of this survey of recent works of fiction, although it is

*THE KING'S JACKAL. By Richard Harding Davis. New York: Charles Scribner's Sons.

THE GIRL AT COBHURST. By Frank R. Stockton. New York: Charles Scribner's Sons.

AMERICAN WIVES AND ENGLISH HUSBANDS. A Novel. By Gertrude Atherton. New York: Dodd, Mead & Co.

IN KING'S HOUSES. A Romance of the Days of Queen Anne. By Julia C. R. Dorr. Boston: L. C. Page & Co.

A TROOPER OF THE EMPRESS. By Clinton Ross. New York: D. Appleton & Co.

BOBBIE McDUFF. By Clinton Ross. Boston: L. C. Page & Co.

RUFERT OF HENTZAU. By Anthony Hope. New York: Henry Holt & Co.

KRONSTADT. A Novel. By Max Pemberton. New York: D. Appleton & Co.

SONS OF ADVERSITY. A Romance of Queen Elizabeth's Time. By L. Cope Cornford. Boston: L. C. Page & Co.

THE DUENNA OF A GENIUS. By M. E. Francis (Mrs. Francis Blundell). Boston: Little, Brown, & Co.

THE CONCERT-DIRECTOR. By Nellie K. Blissett. New York: The Macmillan Co.

A REPUTATION FOR A SONG. By Maud Oxenden. New York: Edward Arnold.

EVELYN INNES. By George Moore. New York: D. Appleton & Co.

THE STANDARD BEARER. By S. R. Crockett. New York: D. Appleton & Co.

THE LAKE OF WINE. By Bernard Capes. New York: D. Appleton & Co.

THE WHIRLPOOL. By George Gissing. New York: Frederick A. Stokes Co.

THE MUTINEER. A Romance of Pitcairn Island. By Louis Becke and Walter Jeffery. Philadelphia: J. B. Lippincott Co.

THE CHILDREN OF THE SEA. A Tale of the Forecastle. By Joseph Conrad. New York: Dodd, Mead & Co.

TALES OF UNREST. By Joseph Conrad. New York: Charles Scribner's Sons.

DREAMERS OF THE GHETTO. By I. Zangwill. New York: Harper & Brothers.

TALES OF TRAIL AND TOWN. By Bret Harte. Boston: Houghton, Mifflin & Co.

COMEDIES AND ERRORS. By Henry Harland. New York: John Lane.

FROM THE OTHER SIDE. Stories of Transatlantic Travel. By Henry B. Fuller. Boston: Houghton, Mifflin & Co.

ARS ET VITA, and Other Stories. By T. R. Sullivan. New York: Charles Scribner's Sons.

nothing more than a novelette of the sketchiest sort, and leaves us at the end in doubt concerning the outcome. It is the story of the exiled king of an imaginary realm of Messina, who trades upon the loyalty of his following to plan an expedition for the recovery of his throne, and who secretly betrays his own cause for a subsidy. The action takes place at Tangier, and the motley types of adventurers who are grouped about the king are sketched in an incisive way, but not characterized in any real sense. The story is clever and entertaining, but the author himself could not expect us to take it very seriously.

The matter-of-fact and the whimsical are the distinctive elements in Mr. Stockton's writing—except when he is unhappily tempted to mix himself up with sea-fights and pirate treasures,—and both are evident enough in "The Girl at Cobhurst." If we may venture upon so fine a distinction, it is proper to say that matter-of-fact gets the better of whimsy in this story, and becomes deliciously droll by virtue of its very bareness. The book also presents us with some quite tolerable character-drawing, subject to the limitations of the author's method, and possesses considerable interest as a quiet narrative of life in a country town.

"She wanted her Individuality back; that was the long and the short of it." In this brief quotation from Mrs. Atherton's new novel the work is neatly epitomized in more ways than one. For we find in these few words not only a statement of the theme, but also, in the capitalization of the principal noun, the false placing of emphasis that characterizes the entire work, and in the unlucky choice of phrase, the essential commonness of the style in which the book is written. The latter criticism, indeed, might safely be made from the title alone. "American Wives and English Husbands" would do for a sociological treatise, or for an essay in "The Spectator"; as the name of a novel it is simply impossible. The story deals, moreover, almost wholly with *one* English husband and his American wife, while the latter is not a wife at all until we are midway in the narrative. Possibly, however, there are more Anglo-American couples to follow in later volumes, for, although no promises are made, the story is by no means cleared up, and we cannot think it Mrs. Atherton's intention to leave us in the dark concerning the manner in which the heroine gets "her Individuality back." In this restless chafing for freedom, she reminds us of the heroine of Mr. Herrick's recent novel, and a superficial view might discover several points of similarity between the books which these two women respectively dominate. But a closer view would disclose contrasts much more marked than these resemblances, for the ideals of "American Wives and English Husbands" are as low as those of "The Gospel of Freedom" are high, and while Mr. Herrick's heroine is moulded of such fine clay that she is attractive even when at fault, Mrs. Atherton's heroine is so badly spoiled by her training and environment that she commands little sympathy in the

crisis of her fortunes. The book is in some respects brilliant, and displays much shrewd first-hand observation, but there is a streak of vulgarity running through it, and it moves upon a low moral plane.

"In Kings' Houses," Mrs. Dorr's story of the days of Queen Anne, is a pretty story of the sentimental sort, extremely mild in interest, but displaying a close and even affectionate familiarity with the history and customs of its period. The Queen becomes a more gracious figure in Mrs. Dorr's pages than she appears in most books, and is the only historical personage whom the author attempts to characterize seriously. Others flit across the scene, but make no impression, unless we call a historical personage the young Duke of Gloster, her son, whose early death destroyed the last real hope of the Stuarts. Rather more than half of the book, in fact, is given to the boyhood of this interesting lad, and the last years of the great King and statesman who made secure for all time the liberties of the English people.

Mr. Clinton Ross has sought pastures new for his latest excursions in romance. "A Trooper of the Empress" is a tale of South Africa, and tells how a great territory was saved for England by the energetic daring of a more fortunate Dr. Jameson. "Bobbie McDuff" is a tale of gypsies and Russian princes and mediæval strongholds, and tells us how the son of a great house learned of his origin, and came to his own after the most surprising and perilous adventures. Both of these books are interesting, in spite of their jerkiness of manner, and their trick of reducing a scene to its bare elements, leaving the reader's imagination to supply all the needed details.

When a sequel to some successful work of fiction is promised, it is customary for sapient people to shake their heads, make irrelevant remarks about "Don Quixote" and "Wilhelm Meister" and "Tartarin," and prophesy a more or less dismal failure. These famous books illustrate, no doubt, the truth that genius rarely reproduces or revivifies its happiest inspirations, but to argue from this that the popular novelist may not transfer his characters from one book to another, and still another if he wish, with effect as pleasing as when they were first introduced to the public, is to employ a mistaken analogy. To make "The Prisoner of Zenda," for example, the text of such an argument, is to take that entertaining book much too seriously. For our part, we have no doubt that "Anthony Hope" could write "Zenda" stories by the dozen, without any weakening of interest, for the charm of these stories is in their invention alone, and invention has little or nothing to do with works of genius. Our chief regret, then, in reading "Rupert of Hentzau," is that the principal characters are all killed, thus making further volumes in the series at least improbable. The new romance is quite as good as its predecessor, filled quite as full of ingeniously planned situations and dramatic effects. We are bound to say, however, that the wanton slaying of the hero strikes a dis-

cordant note. He was doubtless in a fix, and the author was in an equally obvious one. But the note of comedy is the fundamental note of the whole performance, and its abrupt displacement by the note of tragedy produces a shock. If the writer had been wholly consistent, he would have made the hero take his own life in satisfaction of his somewhat strained ideal of honorable conduct, instead of having him taken off by what is hardly more than an accident. This would have been tragic also, but not so perverse as the solution actually devised. And few readers would have felt any real scruples in accepting him henceforth as the husband of Flavia and the King of Ruritania. As for his pretty epitaph, we need not have lost even that, for it would have served quite as well after ten or twenty years of beneficent rule and conjugal happiness. The populace deserved the one, and Flavia was entitled to the other.

"Kronstadt" is a sufficiently thrilling tale to warrant our approval, although the approval must be somewhat closely qualified. As a serious social study, it is naught; as an entertaining narrative of adventure, with the guardian fortress of the Russian Empire for a stage-setting, and for a background the vast and mysterious despotism of the Tsar, it is distinctly successful. How an Englishwoman spied upon the fortifications and sold their secrets to the English government, how she won the love of a Russian officer, and made him forget his duty in fleeing with her after the discovery of her treachery, and how all their troubles came to a happy ending, is what Mr. Pemberton has told us in this charming story, and his art is most apparent in the fact that both the man and the woman keep their hold upon our sympathies in spite of conduct which, calmly considered, is reprehensible. The escape from Kronstadt in a small boat is particularly well managed, and although agony is piled upon agony, the line of sensationalism does not seem to be overpassed. There are also some capital pages of descriptive writing in the book, description that is forcible, vivid, and yet restrained.

The wars of the sixteenth century in the Netherlands, and, more specifically, the siege of Leyden, constitute the theme of "Sons of Adversity," a new romance by Mr. L. Cope Cornford, whose "Master-Beggars" we had the pleasure of commending a year or more ago. We now have another story of much the same sort, a story of political intrigue, hazardous adventure, and successful love. It does not speak well for the author's accuracy to find, on the first page, such a phrase as "the year of our Lord 1574, being the fifteenth year of the glorious reign of Elizabeth," but the story is none the less interesting for a few such slips.

Novels in which music is the element of chief interest are apt to overflow into sentimentality, and "The Duenna of a Genius" is no exception to the rule. The chapters of Mrs. Blundell's story are all provided with phrases borrowed from the Italianate vocabulary of the art musical, and the changes are

rung by means of such terms as "staccato," "con tristezza," "appassionato subito," and "sempre crescendo." The "finale con molto sentimento" not only describes the closing chapter, but the greater number of the others as well. Still, the story is pretty enough, although its characterization is extremely superficial, and its dramatic substance of the thinnest possible consistency.

There is something less of the sentimental strain in "The Concert-Director," and something more of successful representation of character. The story is ingeniously planned, and tells how an unscrupulous adventurer sought the love of a famous singer to secure for himself the rank and emoluments of a concert-manager. He is more successful than he expected to be, and finds that he really loves her into the bargain. She, for her part, tires of him when she learns of his insincerity, and seeks for happiness elsewhere. The story deals with musicians and musical commercialism throughout, and shows close acquaintance with the types of character that are developed by the concert-hall and the operatic stage.

The third musical novel on our list is much better than the other two; first, because it is not so effusively sentimental, and second, because it has a well-constructed and almost original plot. Here, the chief character is a man of fine temper who marries a singer of shallow nature, because he has given a promise to his friend, her brother, who exacted it upon his death-bed. Granting this somewhat questionable point of honor, the after-events follow as natural consequences; for to keep his promise the hero sacrifices the woman whom he loves, and makes her life as well as his own one great renunciation. The wife proves unworthy of him, although she stops short of actually sinning against him, and makes an escapade which comes near to resulting seriously, and which supplies material for the substance of the plot. The haunting strain of one of the immortal melodies of the world — "Che farò senza Eurydice" — runs through the novel, and acquires a symbolical significance from the relations into which the characters fall. It is even introduced in musical notation over and over again, and provides a *leit-motiv* for the action. The book is nowise strong, but it is distinctly readable and interesting.

The fourth of our musical novels, and the last to be considered, has nothing in common with the other three, being the work of a master and not of an amateur. Mr. George Moore has had a somewhat chequered career as a novelist, and his books have deeply stirred the waters of discussion upon more than one occasion. Their power has always been undeniable, and they have shown a fine instinct for the best models of style and composition, but their subjects and manner of treatment have at times displayed a questionable morality and a conspicuous lack of delicacy. The tradition which for so long kept English fiction from sounding the deeps of life in its passionate aspects affected Mr. Moore like a red rag, and his reaction against the convention-

alities more than once resulted in sending him to the extreme of boldness and outspoken utterance. In "Evelyn Innes" he has produced a work that must be taken seriously, whatever one may think of its purport. It is a strong and penetrating portrayal of modern life, written with both mastery and knowledge. We always hesitate to pronounce a book immoral in tendency simply because some of its characters lead immoral lives. So superficial a view as that has no place in serious criticism, because the real problem is so much deeper. We do not need to approve of Evelyn's conduct in calling her history an essentially moral one. She is simply a woman of weak will, in whose temperament the artistic element outweighs for a time the sense for conduct, and leads her into a course that is no doubt shocking, but that is at the same time inevitable, given her character to begin with. It is equally inevitable that her conscience should become awakened in the end, and by precisely the means that are here employed, and the renunciation of her sinful relations with the two men who love her, and the sincerity of her atonement, seem to adjust the ethical balance of the work. The end of it all is not made quite clear, but Evelyn is left in the path of spiritual purification, and it seems that the author would have us believe that her steps are not to be retraced, but are to carry her, however painfully, along the narrower and better way that she has chosen. We have said nothing as yet of the musical part of the story. In brief, Evelyn is the daughter of a man whose whole life is devoted to a restoration of church music to the austere simplicity and beauty of the early centuries. The cult of Palestrina fills all her early life, yet she herself becomes a great dramatic singer and an interpreter of the characters created by the genius of Wagner. The story of her career introduces much musical criticism, and the author's analysis of the great Wagnerian dramas is extraordinarily acute and subtle. Yet, with his evident appreciation of these works, there flows along an undercurrent of the thought embodied in Count Tolstói's "Kreutzer Sonata," the thought that this great art is in the deepest sense immoral, full of sinful promptings, and dangerous to the soul's welfare. We feel bound to repudiate this conception as vehemently as we may, and to assert instead that the mind in which it can arise is morbidly affected, and incapable of the purest vision of beauty and truth. If we were to style "Evelyn Innes" an immoral book, it would be upon this ground rather than that of the life led by the heroine.

Mr. Crockett seems to have written himself nearly out. It is undeniable that his stories of the struggle for the Covenant display both knowledge and vigor, and, if he has diluted the vigor with overmuch of modern sentimentalism, the product still has power to stir the blood, and help us to a vivid conception of the old rough life of seventeenth century Scotland. But he has told his tale as best he knows how, and there is no reason why he should continue to tell it with slight variations. "The

Standard Bearer" would interest us deeply were it not the latest of a long line of romantic fictions; being such, and the product of a narrowly limited imagination, we know just what is coming, and can find no great zest in the reading.

"The Lake of Wine" is an exciting story of England a hundred years ago, written in a most pernicious style of the would-be Meredithian sort. The search for a great ruby (for the fanciful title means just that) in an out-of-the-way country house, the crimes of the cutthroat who first stole it, and of the scoundrel who sought to regain it after he had met his deserts on the gallows, provide the story with its substance, and set in motion an ingeniously-contrived plot. The story is interesting in spite of the perverse language in which it is written, and has the happy ending which readers of such stories rightfully expect.

The very title of Mr. Gissing's new novel strikes the note of restlessness and dull cynicism by which it is pervaded. "The Whirlpool" is, of course, modern society as it exists in London, or, for that matter, any other great city. More, perhaps, than the author's earlier books, this one seeks to produce the impression that civilization is about played out. The programme is not inspiring, to say the least, and there is a petulant quality to Mr. Gissing's cynicism which makes its sincerity seem doubtful. Imagine a Thackeray without humor, without tenderness, and without much real insight into human nature, and you have the author of "The Whirlpool" and its fellows. The effect is dismal enough, when it is added that the author is committed to the austere theory of fiction that does not permit a story to get anywhere in particular, or to offer anything more than a random chapter from the annals of everyday life.

Why should story-tellers be at the pains to invent plots when history offers them ready-made? Such seems to have been the attitude of Messrs. Louis Becke and Walter Jeffery when, casting about in search of material for a new story of the southern seas, they hit upon the tragical history of the Bounty and its mutineers. While heightening the dramatic effect of the story here and there, and giving it an artistic veneer of minor incident, the authors have kept close to the main lines of the actual occurrences, and shown that the history of the famous mutineer colony of Pitcairn Island makes as thrilling a romance as any that was ever imagined. These events took place a full hundred years ago, but they seem only of yesterday when we read about them in these pages. The details are all provided—the brutality of Captain Bligh, the revolt of the men, the expulsion of the captain and those who remained loyal to him, the long voyage in search of a safe refuge, the final settlement upon Pitcairn Island, and the bloody feuds that wiped out the greater number of the colonists. It is all truth, yet certainly stranger than most of what we call fiction. The authors are to be congratulated upon the skill with which they have worked this material into romantic form.

"The Nigger of the Narcissus," by Mr. Joseph Conrad, has been one of the most successful books of the year in England. For some utterly unaccountable reason, its American publishers have seen fit to rechristen it with the commonplace title "The Children of the Sea," a piece of foolishness matched only by the substitution of "Transformation" for "The Marble Faun." It is not a story in the ordinary sense, for it has no plot, no interplay of motive, no mystery deftly concealed until the proper moment for disclosure. It is simply the account of one voyage of a trading vessel from India to England, told by an inhabitant of the fore-castle, and made stirring by nothing more dramatic than a storm encountered in rounding the Cape, and an abortive mutiny near the close of the voyage. Its power lies in its exposition of the psychology of the mutiny, of the storm (if this metonymy be allowed), and of certain typical characters among officers and crew. In addition to power, it has style, a thing not adequately to be illustrated within this narrow space, but for which one brief passage, suggested by the sight of an unlettered seaman reading one of the garish early novels of Bulwer, may be allowed to stand. "Are those beings who exist beyond the pale of life stirred by his tales as by an enigmatical disclosure of a resplendent world that exists within the frontier of infamy and filth, within that border of dirt and hunger, of misery and dissipation, that comes down on all sides to the water's edge of the incorruptible ocean, and is the only thing they know of life, the only thing they see of surrounding land,—those lifelong prisoners of the sea?" The book contains many such things as this, passages of terse and superb poetic vigor, passages that suggest the magical utterance of a "Charles Egbert Craddock" or a "Pierre Loti." As for the psychological aspect of it, we doubt if a more searching study of seafaring life has ever been worked out.

Mr. Conrad has been a fairly prolific writer since he made his first appearance, two or three years ago, with "Almayer's Folly," and we now have from him, at the same time with the longer work above described, a collection of five "Tales of Unrest." Three of them are sketches of the Dutch and Spanish Indies, a region which Mr. Conrad's imagination has annexed to English literature almost as completely as British India has been annexed by the imagination of Mr. Kipling, or the South Sea Islands by Stevenson and Mr. Stoddard. "Karain: a Memory" and "An Outpost of Progress" are masterly studies of the contact of civilization with the alien races of the East Indies. The product of a sombre temperament, which absorbs the prismatic colors of oriental life, reflecting the duller hues alone, it is clear that they show forth but one phase of an existence that must have many others; but this truth is so convincing that we are made to forget, while under their spell, that the world may be fair, and the skies blue, even to an English trader among the Malays.

Most readers who turn to Mr. Zangwill's "Dream-

ers of the Ghetto" will find themselves compelled to revise their earlier estimate of the writer's abilities. Heretofore, he has stood as the embodiment of a sort of commonplace cleverness, and most of his work has been so ill-planned and diffuse as to be impossible from any artistic point of view. Even when he has dealt with the customs and character of his own race, his view has seemed superficial, his method to single out the grotesque and the accidental rather than the essential and permanent aspects of Jewish life and tradition. Occasional flashes of insight have not, indeed, been wanting, but the most generous criticism could hardly have found in them the promise of such a book as the one now before us. In this series of sketches — half story and half philosophical disquisition — we have the very soul of the Jewry, the vital expression of its thought, its poetry, and its ideal aspirations. We have also a vast display of the lore that clusters about the Talmud and the Cabalah, and many episodes from the dusty annals of the author's race spring from the domain of chronicle into that of life at his command. Some of the characters chosen for study by Mr. Zangwill are familiar to the general reader — Spinoza, Heine, Maimon, Lassalle, Uriel Acosta, — others are absolutely unknown to the everyday public. A few, again, are creations of his own, and here we must mention the exquisite story of "A Child of the Ghetto," with which the collection opens, and the marvellous fantasy, "Chad Gadya," with which it closes. The book is deeply significant, both as a richly sympathetic and imaginative interpretation of the Jewish ideal, and as an altogether unexpected revelation of the powers hitherto latent in its author. From now on, Mr. Zangwill must be taken seriously.

Mr. Bret Harte's "Tales of Trail and Town" is shown by the publishers' list prefixed to the book to be the thirty-fourth volume of "novels and stories" by this perennial writer. Incidentally, it makes one wonder, thinking also of Mr. Henry James and a host of others, whether London is not, after all, the chief of the American literary centres about which Mr. Howells has recently discoursed so charmingly. There are seven stories in the new volume, five of them wholly American, the other two of international flavor. The author gratifies his taste for sharp contrasts in the story of "The Strange Experience of Alkali Dick," a "Boofobil" weary of the ways of civilization, who has a surprising adventure in a French chateau on his way to the seaport of Le Havre. "The Judgment of Bolinas Plain" will be recognized by many as the original from which the play called "Sue" has been dramatized. The longest and most serious of these stories is "The Ancestors of Peter Atherley," a really remarkable study of the influence of heredity.

Our fiction offers few examples of an evolution so remarkable as that illustrated by Mr. Henry Harland. From "As It Was Written" and "Mrs. Peixada" to the "Comedies and Errors" of his latest volume is a progress indeed, and in the fine

artistic feeling of Mr. Harland's recent work we find it almost impossible to recognize the pen that offered us those crude efforts of melodramatic sensationalism. For these "Comedies and Errors" reveal the instinct of the true artist, the sense of form, the compression and restraint, the lightness of touch and the deft handling of incident that characterize the short stories of the most famous practitioners. Mr. Harland has not gone to the school of the best Frenchmen in vain, and has at last shown himself capable of workmanship so delicate that we have not the heart to say aught but praise concerning it.

Mr. Henry Fuller is another of our younger story-writers whose artistic development has been steady and sure, although in his case the contrast is not so marked between his first book and his last. He may well be proud of the achievement represented by the four stories entitled "From the Other Side." Some if not all of them have previously appeared in the magazines, but they deserve a reperusal. "The Pilgrim Sons" is perhaps the happiest of the four, as embodying the most definite idea, although "What Youth Can Do" stands as a close second. Mr. Fuller has the gift of style, which is much, and the gift of restraint, which is more.

Last of all upon our list comes the collection of stories by Mr. T. R. Sullivan, properly enough entitled "Ars et Vita," although the part of "Ars" in them is small. They are bright sketches of European life, some of them grouped about the year 1870-71 and the happenings of the war period. Their interest is rather sentimental than dramatic, and they do not strike deep enough into life to leave any very definite impression. They are, in a word, the sort of thing whose production is fostered by the popular magazine, and they fulfil their function of passing entertainment in a satisfactory fashion.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A figure for the novelist.

Those who have learned their Scotch history entirely from Scott may not remember Kirkaldy of Grange. We do not recollect that he is more than mentioned in the Waverley Novels, although two of them are devoted to the time in which he played his part. In the "Abbot" he helps to rout the too-impetuous attack of the enthusiastic followers of Mary Queen of Scots at Langside. There he is called "celebrated" and "the first soldier of Europe," though he was contemporary with Don John of Austria and Admiral Coligny. Sir William Kirkaldy was a distinctly romantic figure in a romantic period, and it is a little singular that Scott should not have found his career attractive. He was one of that band which assassinated Cardinal Beaton, and stood siege in the castle of St. Andrews until driven out by the French cannon. With John Knox and others he was carried prisoner to France; and while Knox

was sent to the galleys, he was confined in Mont St. Michel, whence he managed to escape. Returning to Scotland, he took part with those who thought to punish the murderers of Darnley; and to that end, after the fiasco of Carberry Hill, he pursued Bothwell up to his earldom of Orkney and compelled him to seek refuge in Norway. After the battle of Langside, he held Edinburgh Castle against the Regent Lenox, and against his successor, the Earl of Mar, but was brought to terms by the English bombardment, taken, and finally executed. Here is certainly material for the romancer. Scott did not deal with it, nor did Stevenson. Of the two, we should say it would have been more to the mind of the latter. The cannon on the steeple of St. Andrews' Church, the escape from Mont St. Michel over the waste of sand at low tide, the wild chase of the Earl of Bothwell among the Northern Islands, and the wreck of the "Unicorn" in the rock-strewn channel,—these seem rather incidents in a novel of Stevenson's than in one of Scott's. But even more like Stevenson's material was the character of Kirkaldy himself. Stevenson would have been at home in the portrayal of that "honorable man and brave patriot" who seemed in turn traitor to all. Mr. L. A. Barbe, who writes the life of Kirkaldy in the "Famous Scots" series (imported by Scribner), has for an aim rather to show the honesty of purpose of the man than to exhibit the romantic elements in his career. We hope that his view is as well-founded as he makes appear, although that question would seem to be beyond all who are not especially versed in Scottish history. At any rate, the book is an interesting record of a striking figure, and may be read with pleasure even by those who never heard of its subject.

*Life and letters
of a distinguished
English journalist.*

In March, 1879, died at an early age, and at the flood-tide of his powers and influence, one of the foremost of English journalists, Mr. James Macdonell, whose *Life*, by Dr. W. Robertson Nicoll, is now published by Messrs. Dodd, Mead & Co. Dr. Nicoll has given us an excellent piece of biographical writing—terse, lively, warmly sympathetic yet not uncritical, what we take to be a true, as it is a most engaging, portrait of a man who, all in all, seems to have been a rarely perfect type of the higher order of journalist. Journalism can ill spare such men as James Macdonell—men who bring to their calling ripe and varied culture, a rare power of clear exposition, a lightness that has no savor of levity, and who endeavor to make of it a calling and a mission rather than a trade. For durable literary work Mr. Macdonell had no time, his life being occupied as a writer of "leaders." His popularity with the profession was great, and it was said when he died that had the train which carried his friends from London to Beckenham, where his funeral was held, been wrecked, Liberal journalism in London would momentarily have stopped. Mr. Macdonell worked at his profession successively at Aberdeen (he was by

birth a Scotchman), Edinburgh, Newcastle, and London. He was on the staff of the "Times" when he died; and it was said of him by a well-known writer that "he was probably the most brilliant and accomplished of all the men of genius who, by their modest but not unfruitful labors, have given the 'Times' the great place it now holds among the newspapers of the world." Mr. Macdonell had a distinguished circle of friends (with him an acquaintance usually meant a friend), and Dr. Nicoll has judiciously leavened his text with glimpses of and chat about people of whom the world still wishes to know more. The letters, both of Mr. Macdonell and his accomplished wife, written many of them during holiday jaunts to the Continent, are pleasant reading, and of these there is good store. In short, Dr. Nicoll has produced one of the best and most graceful biographical sketches (it is not too big) we have seen in a long while—one that we heartily recommend as a model for writers with a similar work on their hands. American journalists will find the book a profitable study of the career of a distinguished English member of their calling. There is a good portrait of Mr. Macdonell.

*Sidgwick's
"Practical
Ethics."*

The latest addition to "The Ethical Library" (Macmillan) is Professor Henry Sidgwick's volume called "Practical Ethics." It is a collection of serious and discriminating essays on matters of everyday life and conduct. Of special interest at the present moment is the chapter on "The Morality of Strife," showing that, from an ethical point of view, war is not to be regarded as an unmixed evil,—that it is not a mere collision of passions and cupidities, but a conflict in which usually each side conceives itself to be contending on behalf of legitimate interests, and is due, as a rule, to conflicting views of rights. Chapters on "Luxury" and "The Pursuit of Culture" are full of suggestive thought on these living subjects, while the ones on "The Ethics of Religious Conformity" and on "Clerical Veracity," may be heartily commended to the consideration of unorthodox persons in orthodox churches and pulpits.

*A memorial of
a man of culture.*

"In a sketchy sort of way," wrote Judge Rearden of his discussion of Ballads and Lyrics, and of his essay on Petrarch, not more "than a sketchy review, the materials for which might be examined by anyone in an hour's time spent in an ordinary public library." Essays which can be so characterized depend much for interest upon charm of style and breadth of culture on the part of their author. Judge Rearden, who died some years ago, was for many years one of the foremost men of letters in San Francisco. He did not write much, although some of his work appeared in the early numbers, we believe, of "The Overland Magazine." These essays ("Petrarch and Other Essays," Doxey) are pleasant wanderings over familiar fields—at least some of them are—and are full of a polished scholarship and a

genial temper. The essays on Klaus Groth and Fritz Reuter offer something more and something less, — more, in that they will introduce most readers to new ground, and less in that there is little of that observation and familiar comment that makes the others agreeable. These essays are not definite treatises on their subjects; they are rather desultory, except where biographical. But in such divagations one is always likely to find something to his mind; almost everybody will pick out something new and interesting. This volume seems to be a second edition, although the fact is not noted, nor is any editor named. It is a pity that there was no competent editor. Judge Rearden would have been vexed at being made to mention among Tennyson's poems, "Brackett," "Nemuc," "Aenone." Of such slips, however, there are not very many, so that on the whole the volume is a fit memorial of a cultivated man.

The founding of the German Empire.

With the seventh volume of Professor von Sybel's "Founding of the German Empire by William I." (Crowell) this valuable work is completed. This volume gives the history not only of Germany, but of France, and in a measure of Spain, Italy, and Austria, from the spring of 1868 to the outbreak of the great war in 1870. It is in part a continuation of the topics treated in the preceding volume; but it brings them to a most dramatic conclusion. The oft-told story is given clearly and interestingly, of course from the German point of view, but fairly, and, as seems likely, largely as it will finally stand in history. Of timely interest is the description of unhappy Spain and her efforts to secure a king after her revolution. One prince after another put aside the proffered crown with disdain, and Leopold only accepted it after thrice rejecting it, and then declined it again when France became so astonishingly excited. But the great topic is the steady progress of Germany under Bismarck's rule toward the unification that had been the dream of her poets and patriots, and had seemed, until he appeared, so impossible of attainment. Along with this went the desperate effort of France to maintain her old leadership in Europe, the failure of her policy in one attempt after another, the discrediting of the Empire, and the popular desire for a war that should reduce the presumptuous Prussian to the position he had occupied after Jena and restore the glory of France. The author seems to be successful in proving that the war was not a diabolical scheme of Bismarck to ruin France, but that France brought her ruin upon her own head.

The grammar of English now in use.

Professor John Earle's "Simple Grammar of English Now in Use" (Putnam) is as interesting as a grammar can be, and, since it has to do with the language as written and spoken in England to-day, is probably more interesting to an American than to the author's own countrymen. Though a professor in

Anglo-Saxon in Oxford, his knowledge is used to illuminate, not to dazzle, the treatment of the subject. But why should Numerals be erected into a tenth Part of Speech? And, after writing in one place that "our language, which is more advanced toward simplicity and truth than any other language, has discarded this unmeaning Gender of Nouns," and in another, "Gender cannot be said to survive anywhere in the English language except in the Personal Pronoun of the Third Person Singular," does Professor Earle give his nouns not merely a possessive, but a dative, an accusative, and a vocative case? Surely, though logical cases, like logical gender, remain, grammatical cases have gone the way of the others in English, and "cannot be said to survive anywhere in the English language except in the . . . pronoun." It is noteworthy that British use holds to forms like "one and twenty," "one and twentieth," while ranking "bidden," "drunken," "stricken," and "gotten," with "foughten," "shotten," and the like; does away with the differences of person in the subjunctive use of "would" and "should," and permits — shade of Richard Grant White! — such a tense as the "Continuous Present Passive": "I am being taken, thou art being taken," etc.

American history told by contemporaries.

The second volume of Professor Hart's series of "American History Told by Contemporaries" (Macmillan) is, in its essential features, a reproduction of the first volume, and fairly sustains the reputation which that publication created. Perhaps some readers will think the matter, on the whole, less valuable; but such judgment, if given, will, not unlikely, be influenced by the critic's greater interest in the one period than in the other. Certainly some of the matter hardly seems worth reproducing. Chapter XIV. on "Intellectual Life," for example, strikes us as nothing less than poor. We do not see, either, that the editor's notes are more abundant than in the former volume, which was criticized on this score. Professor Hart is one of the best of the large number of men who are now cultivating American history; he is rendering the cause good service in this series, but he distinctly impresses us as being a man who has too many irons in the fire.

Studies in American literature.

Professor Charles Noble's "Studies in American Literature" (Macmillan) is a well-arranged text-book for academies and high schools. Books on this subject have been numerous of late; the special aim of this one is to treat especially of form in its relation to literary expression, to furnish a method of analysis which shall combine the study of an author's manner and method along with the interpretation of his content. Not the least of the merits of the volume is its up-to-date character, dealing with the last twenty years and with living writers. The portraits of American writers are numerous and, for the most part, excellent.

Additional
essays by
Mr. Spencer.

Under the title "Various Fragments" (Appleton), Mr. Herbert Spencer publishes a collection of seventeen articles on topics more or less related to his usual themes. All of them have been previously published, either in magazines, pamphlets, or as chapters in early editions of his books. Some date back nearly half a century, and relate to dead issues; some are "rejoinders" to his critics. Each has its special significance and value, and taken together they strikingly illustrate the varied interests of one of the leading thinkers of our century. The book is uniform in style and binding with the volumes of the "Synthetic Philosophy," and hence forms a part of the complete edition of this epoch-making series.

BRIEFER MENTION.

Professor William Macdonald of Bowdoin College has edited a series of "Select Documents Illustrative of the History of the United States, 1776-1861" (Macmillan). It is a work of the utmost value to teachers and students of American history, for it brings them into close contact with the sources, a condition "now rightly insisted upon as the basis of all sound historical knowledge." The documents given number nearly a hundred, from the Declaration of Independence to the Constitution of the Confederate States of America. Some have been condensed, and many others "are in the form of significant extracts only," thus bringing the entire series within the compass of less than five hundred pages. Each document is supplied with a brief introduction and select bibliography.

The "Globe" edition of "The Works of Geoffrey Chaucer" (Macmillan) is a welcome publication, albeit the one-volume edition of the "Oxford" Chaucer somewhat forestalled the welcome that has long awaited the later volume. Projected over thirty years ago, the work has at last been completed under the editorial supervision of Mr. Alfred W. Pollard, assisted by Messrs. H. Frank Heath, Mark H. Liddell, and W. S. McCormick. The volume extends to between eight and nine hundred double-columned pages.

The following are publications of the American Book Co., in their series of "Eclectic English Classics": Pope's "Rape of the Lock," and "Essay on Man," edited by Mr. A. M. Van Dyke; "Selections from the Poems of Robert Burns," edited by Mr. W. H. Venable; similar "Selections" from Wordsworth and Byron, also edited by Mr. Venable; "Selections" from Gray, edited by Mr. Van Dyke, and Dryden's "Palamon and Arcite," not edited by anyone, as far as we can ascertain.

The following are the latest text-books for teachers of English: Dryden's "Palamon and Arcite" (Heath), edited by Mr. W. H. Crayshaw; another edition of the same (Maynard), unacknowledged; Macaulay's "Essay on Addison" (Ginn), edited by Dr. Herbert A. Smith; De Quincey's "Confessions of an English Opium Eater" (Heath), edited by Dr. George A. Wauchope; "The Story-Teller's Art" (Ginn), a guide to the elementary study of fiction, by Miss Charity Dye; "Some Common Errors of Speech" (Putnam), by Mr. Alfred G. Compton; and "The Principles of Grammar" (Macmillan), by Mr. Herbert J. Davenport and Miss Anna M. Emerson.

LITERARY NOTES.

"Poems Here at Home" is the title of Volume VIII. in the new edition of Mr. J. W. Riley's writings, now in course of publication by the Messrs. Scribner.

"The Planter's Plea," printed by William Jones, London, 1630, is the latest issue in Mr. George P. Humphrey's series of "American Colonial Tracts."

The Dibdin Club will soon publish, in a small limited edition, a work on "Booktrade Bibliography in the United States in the Nineteenth Century," by Mr. A. Growoll, of "The Publishers' Weekly."

Messrs. Charles Scribner's Sons have just sent us Volume VII. of "Frederick the Great," in their "Centenary" Carlyle, and "Rhoda Fleming" and "The Egoist," in their new library edition of Mr. George Meredith's novels.

Messrs. William B. Hadley, of the New Amsterdam Book Co., and Mr. E. Roscoe Mathews, recently connected with Messrs. Charles Scribner's Sons, have formed a partnership for the publication of new books and the importation of English editions.

The Shakespeare Press, Westfield, Union County, N. J., announces a limited edition of the "Four-Text Hamlet," as heretofore projected by the New York Shakespeare Society. The work will be a folio, in twelve parts, at two dollars a part. Advanced subscriptions of twenty dollars will secure the entire work.

Professor William Knight has recently presented to the trustees of Dove Cottage his important collection of Wordsworthiana, including editions, manuscripts, letters, portraits, and miscellaneous relics. The Rev. Stopford Brooke, acknowledging this gift on behalf of the trustees, speaks in fitting terms of the donor's "frank and magnificent generosity," and refers to Dove Cottage as now "a goal of pilgrimage second only to Stratford-on-Avon" in the minds of lovers of literature.

John Moses, who died in Chicago early last month was the author of "Illinois, Historical and Statistical," and was for many years librarian of the Chicago Historical Society. He also collaborated with the late Joseph Kirkland in writing a "History of Chicago." Born in Canada in 1825, he came to Illinois when a boy, became private Secretary to Governor Yates, and served on the bench of his adopted State. He was a man of quiet intellectual tastes and marked ability as both scholar and writer.

Herr G. Hedeler, of Leipzig, has just sent us Part III. of his useful "Verzeichniss von Privat-Bibliotheken." This volume is devoted to private libraries in Germany, of which 817 are briefly described, alphabetically listed, and indexed as to their principal subjects. The descriptions are in English, German, and French. American owners of libraries not represented in earlier parts of this publication are requested to communicate particulars of their collections to the publisher, who makes no charge for insertion in his lists.

Mr. Nathan Haskell Dole has printed, in a private limited edition, a bilingual "Omar Khayyám," the text of Fitz Gerald's final revision occupying the right-hand pages, while facing them are the quatrains of an elegiac Latin version by Mr. Herbert Wilson Greene, of Oxford. Mr. Greene's *tour de force* was completed five years ago, and printed in an edition of a hundred copies, which are now almost impossible to get. Fitz Gerald himself experimented a little in Latin versions of the Rubáiyát, writing once to Professor Cowell: "You will

think me a perfectly Aristophanic Old Man, when I tell you how many of Omar I could not help running into such bad Latin." Mr. Dole's edition is published with the consent of both Mr. Greene and Fitz Gerald's literary executor, and makes the prettiest of vest-pocket volumes, bound in flexible green leather—a delicate tribute to the translator.

The "Complete Prose Works" of Walt Whitman, just published by Messrs. Small, Maynard, & Co., is a companion to the "Leaves of Grass," and thus makes it possible to possess, in two handsome volumes, the entire mass of Whitman's work, excepting only the letters styled "The Wound Dresser," which appear in a supplementary collection. We have here the "Specimen Days and Collect," "November Boughs," and "Good Bye, My Fancy," filling over five hundred pages altogether, beautifully printed and bound. There are six full-page illustrations.

Mrs. Elizabeth Lynn Linton, who died in London on the fourteenth of July, was the widow of the famous wood-engraver, William J. Linton, and was herself a writer of long established reputation. She was born at Keswick in 1822, and married Mr. Linton in 1858. Although they separated soon after, he coming to America to live, the relations between them remained amicable. Mrs. Linton wrote innumerable magazine articles and short stories, besides a considerable number of longer works of fiction. "The True History of Joshua Davidson" is probably her most important and characteristic work.

The "Municipal History and Present Organization of the City of Chicago" is a doctoral thesis presented to the University of Wisconsin by Mr. Samuel Edwin Sparling, and published as a Bulletin of that institution. In preparing the monograph, Mr. Sparling has not only served himself, but has also rendered an important service to the city with which the work is concerned, for such a conspectus of the history of Chicago in its legal and administrative aspects has not before been published, and has long been a desideratum. The work is brought up to date by a description of the new laws respecting taxation and primary elections.

The prevailing war spirit moved Mr. Edmund Gosse lately to write a poem called "A Night in Time of War" for the London "Saturday Review." But when the poem appeared in print the author was amazed to read—

"Faint, faint, these mildewed chords that twang
So feebly, where the music rang
Deep organ-notes when omer sang!"

Whether the Greek or the Persian poet was meant was evidently what troubled the conscientious compositor who made this ingenious compromise.

The final retirement of Mr. Horace E. Scudder from the editorship of "The Atlantic Monthly," although not from his connection with the publishing business of Messrs. Houghton, Mifflin & Co., is only the fulfilment of a step anticipated by the public ever since Mr. Walter H. Page became associated with the magazine three years ago. That this change has not resulted in losing for the "Atlantic" its old-time supremacy over our other magazines is evident enough from a glance at the bound volume for the half-year just ended, a volume which for dignity, discrimination in the editing, agreeable variety of contents, and unfailing literary excellence, may easily challenge comparison with any of the eighty that have preceded it.

TOPICS IN LEADING PERIODICALS.

August, 1898.

American Lawyer, A Great. H. W. Reed. *Dial*.
American Verse, Recent. William Archer. *Pall Mall*.
Anglo-American Commission. Edward Farrer. *Forum*.
Arctic Monument Named for Tennyson by Kane. *Century*.
Astronomer, Reminiscences of an. Simon Newcomb. *Atlantic*.
Bellamy, Edward. W. D. Howells. *Atlantic*.
Bonhomme Richard and Serapis, Fight of. A. T. Mahan. *Scrib*.
Cabañas, The Battle Near. J. F. J. Archibald. *Scribner*.
Camera in Zoölogy, The. R. W. Shufeldt. *Popular Science*.
Century, Trend of the. Seth Low. *Atlantic*.
Chantilly. A. Dayot. *Pall Mall*.
Colonies, Evolution of. Dr. Collier. *Popular Science*.
Confederate Commerce Destroyers. *Century*.
Constitutional Amendments, New. James Schouler. *Forum*.
Continental Literature, A Year of. *Dial*.
Cuba from the Inside. Osgood Welsh. *Century*.
Diplomatic Service, Permanent, Our Need of a. *Forum*.
Domestic Life, Education of Women for. *Popular Science*.
English and Spanish Sea Power. J. W. Thompson. *Dial*.
English Culture, Proper Basis of. Sidney Lanier. *Atlantic*.
Fiction, Recent. W. M. Payne. *Dial*.
Francis Joseph. C. Frank Dewey. *Cosmopolitan*.
Gladstone. G. W. Smalley. *Harper*.
Grand Cañon, The. T. M. Prudden. *Harper*.
Guérin School of Art. Henri Frantz. *Magazine of Art*.
Havana, Sanitary Regeneration of. G. M. Sternberg. *Century*.
Heroes of the Deep. H. D. Ward. *Century*.
Huntercombe. Hon. Mrs. Boyle. *Pall Mall*.
Immortality, Problem of. James H. Hyslop. *Forum*.
Klondyke, Romance of the. Clarence Pullen. *Cosmopolitan*.
Landslides, Topographic Features Due to. I. C. Russell. *Pop. Sci*.
LeGallienne, Richard. C. G. D. Roberts. *Cosmopolitan*.
Manilla, Life in. Wallace Cumming. *Century*.
Manilla, The Battle of. *Century*.
Manual Training School, The. C. H. Henderson. *Pop. Sci*.
Medieval Law and Politics. Wallace Rice. *Dial*.
Mt. Hood. M. Katherine Locke. *Cosmopolitan*.
Napoleon's Autobiography, Story of. J. B. Walker. *Cosm'ln*.
Natural Bridge. Bradford Torrey. *Atlantic*.
Old Favorites, New Trials. Brander Matthews. *Forum*.
Old World in the New. B. I. Wheeler. *Atlantic*.
Our Imperial Policy. J. M. Rogers. *Self-Culture*.
Paris Salons, The. *Magazine of Art*.
Perugini, C. E., Painter. M. H. Spielmann. *Mag. of Art*.
Philippines, Facts about the. F. A. Vanderlip. *Century*.
Porto Rico, Island of. F. A. Ober. *Century*.
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A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 292. AUGUST 16, 1898. Vol. XXV.

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A YEAR OF CONTINENTAL LITERATURE.

II.

In Germany at present the drama dominates all the other literary forms, and to it three-fifths of the year's summary is devoted. The names of Herr Sudermann and Herr Hauptmann stand foremost among the dramatists, and, since the latter has produced no new play of late, the "Johannes" of the former is unquestionably the book of the twelvemonth. Of the circumstances attending the stage-production of this work, we are informed as follows:

"A Christian state, such as Prussia still is officially, even though it does not use the term, cannot be blamed for objecting to see personages hallowed by tradition

and religious veneration made the subject of dramatic liberties and too vivid actual presentation. On this account the performance of this tragedy in Berlin was postponed until January 14th, 1898, although it had been ready some time previously, and then it was not the Court stage of the royal *Schauspielhaus*, but the private stage of the Deutsches Theatre, that witnessed the performance."

Historical dramas in a stricter sense are still written in Germany in considerable numbers, although the public interest in them seems to be on the wane. "Alarich, Koenig der Westgothen," by Herr Verdy du Vernois, and Herr Domanig's Tyrolese trilogy of Andreas Hofer, are the most remarkable examples of this species. In general, we are told that "at the present time the stage is held by coarse popular plays, farces, *bourgeois* drama, dramatized stories, and of late fairy tales, with all the customary musical and optical effects." The plays discussed most fully in the present article are "Neigung," by Herr J. J. David; "Agnes Jordan," by Herr Georg Hirschfeld; "Mutter Erde," by Herr Max Halbe, and an unnamed love drama by Herr Heyse, with Vanina Vanini, for a heroine, and based upon the Italian conspiracies of the early part of this century. Herr Heyse has also published a collection of "Neue Gedichte und Jugendlieder," and remains Germany's most brilliant poet in the classical manner. The modern German short story, which derives also from Herr Heyse, is illustrated this year by the volumes "Aus Alter Schule," by Frau von Ebner-Eschenbach; "Tiefe Wasser," by Herr von Wildenbruch; and "Novellen aus Oesterreich," by Herr von Saar. "Amid the deluge of novels, 'Arachne,' by Dr. Georg Ebers, and 'Ebroun,' by Herr Felix Dahn, are remarkable rather for the names of their authors than the novelty of their contents. We have a sort of impression of having read them both before, although we know well enough that this can only have been among the works of the same authors." The former takes us back to the Alexandrian epoch and the latter to the period of the *Völkerwanderung*. Other works of fiction are Herr Guido List's "Carnuntum" and "Ossip Schubins" "Wenn's Nur Schon Winter Wär!" both Austrian romances, the one of ancient, the other of modern times. Works of serious scholarship include the following: "Bismarck und der Bundes-

rath," by Herr von Poschinger; "Goethe's Königsleutenant," by Herr Schubart; "Neue Beiträge zur Culturgeschichte," by Dr. Hermann Grimm; "Geschichte des Untergangs der Antiken Welt," by Herr Otto Seek; "Geschichte der Weltliteratur," by Herr Alexander Baumgärtner; "Dante und Dessen Verhältniss zu Kunst und Politik," by Herr Franz Xaver Kraus; and "Erinnerungen an Brahms," by Herr J. Victor Widmann.

We are told of Denmark:

"The literary movement which commenced some twenty-five years ago with the lectures of Dr. Georg Brandes is now ebbing fast. By some it was styled realism, by others Brandesianism. Dr. Brandes himself called it naturalism. . . . What he meant by naturalism was a theory strictly opposed to clericalism or any form of clericalism, a culture of nature in the widest sense of the word, it being strictly understood that there is no room for elements of orthodox and revealed religion or morals in this system. He was not an innovator in the same sense as Grundtvig, the author of novel ideas which would never have appeared if he had not given them life; but he was the spokesman of new thoughts and feelings which were just then in vogue in the great centres of civilization, but had not as yet reached us. Our literary criticisms were still abstract and rested on the terminology of Hegel. Brandes introduced the realistic methods of Taine and Sainte-Beuve, based on the philosophy of Comte and others. But at the same time it must be acknowledged that he was something more than a literary critic in the general sense of the word: he was an enthusiastic and sympathetic interpreter of the great poets of all times and countries, a man who knew the charm of his own language, and mastered it as an artist, a fervent and fertile genius. . . . A literary movement which commenced its career as a hymn to the beauty and glory of natural life when liberated from Christianity and other moral and political restrictions has already changed into its own opposite, and confesses the inevitable and irredeemable misery of human life, not on account of social prejudices and encumbrances, but on account of the conditions of life in themselves."

Herr Edvard Brandes, a brother of the critic, illustrates this transformation in his "Lykkens Blændværk" (The Delusion of Happiness), as pessimistic a book as is often seen. "En Kritisk Tid" (A Critical Time), by Herr Jacob Hansen, "deals with the striking problem how theoretical rejection of the freedom of the will may be realized in practice. The hero of this book (improperly termed so) is an interesting example of a human being in whom there is no feeling, no will, no conscience, only a series of reflections, almost mechanical. Yet there lies behind them a world of subdued feelings — subdued because they would kill the person with remorse if they were set free." Herr Johannes Jørgensen, "who from an advanced standpoint went back to the Roman Church, which is here in Denmark a retrogression of

more than three centuries and a half, has lately published a book called 'Helvelesfjender' (The Enemies of Hell) to demonstrate that those who now so passionately attack the dogma of hell use this pretence only as a mask for their hostility to Christianity itself. It is the sharpest weapon that has been used against the enemies of the Church, and as a general defence of religious feeling it is eloquent and convincing." Herr Einar Christiansen "has written a great drama called 'Cosmus,' in which he treats of modern social questions from a new standpoint. Each man, he says, has his place and his duties in his generation through his family. In fidelity towards his own kin and the duties it lays upon him he fulfils his duties towards humanity in general. In other words, we cannot all have the same social aims, but each of us must find his duties for himself in connection with his special position in life." Herr Drachmann "published last year no fewer than three dramas or melodramas, a form he has introduced in our literature. But brilliant and powerful as he is when he is at his best, he is empty and vaporous when he is at his worst; and his 'Brav Karl' (Good Fellow) is indeed one of his unsuccessful efforts. Even the songs introduced are not of his best. Dramatic he, on the whole, is not, and in this field he has not produced anything of more than ephemeral interest; only the lyrics occurring in some of his dramas retain a certain value." Other books worth mentioning are Herr Nyrop's "Kysset og ets Historie" (The Kiss and Its Story), a beautiful and most learned piece of pleasantry which really ought to be adapted and laid before English readers," a second part of Herr Schandorph's "Memoirs," Herr C. Ewald's "James Singleton's Store Udenlands Rejse" (James Singleton's Great Journey Abroad), and the monograph on "Henrik Ibsen," published by Dr. Brandes on the occasion of the seventieth birthday of the great Norwegian poet and dramatist.

"In Norway, the past twelve months have not produced any book of special importance," but they have witnessed the celebration of Dr. Ibsen's seventieth birthday, which calls for mention. The dramatist even made a brief speech now and then, upon banquets and other festive occasions.

"The chief information he vouchsafed was that this Christmas the usual new play by him must not be looked for, though hitherto every other year such has been the case. It would seem that for the present Ibsen is occupied with compiling his memoirs, a work which is naturally looked forward to with the greatest interest. He

is also seeing through the press a fresh edition of his collected works in the original as well as in a German translation. It caused no little sensation when, at a festive meeting of an Advanced Woman's Club, he distinctly disclaimed that from his creation of 'Nora' any inference should be drawn of his having headed the ranks of the supporters of women's emancipation. On the contrary, he asserted woman's true place in the social scale to be as wife and mother, to lay the foundation of morality and culture for the next generation."

The drama is at present the most vital form of literature in Norway, and, although its two great exponents have produced no play during the year, no less than seven dramatic works of unusual merit are described by the writer. They are "Lindelin," by Herr Jonas Lie; "The National Assembly," by Herr Gunnar Heiberg; "Johanne," by Herr Björnson *filis*; "Godfather's Gift," by Herr Peter Egge; "Evening Red," by Herr Knut Harnsun; "Drops of Red," by Herr Sigbjörn Obstfelder; and "Between the Processions," by Herr Hans Kine. Under the heads of poetry and fiction we find nothing of any significance chronicled. Works of scholarship are "Our Younger Contemporary Poets," by Herr Carl Nærup; a study of Welhaven, by Dr. Arne Löchen; "Keiser Hadrian," by Dr. A. Ræder; and two supplementary accounts of Dr. Nansen's expedition, by Herr Nordahl and Lieutenant Johansen.

In Sweden, "the past year has been remarkable for the revival of the national feeling in every department of literature. Even *belles-lettres* have been influenced by this national movement. Whereas formerly the romance mainly looked to everyday life for its subjects, striving after a photographic reproduction of facts, authors nowadays prefer to return to the past history of the Swedish people, and paint pictures of the life and culture of bygone times. . . . The historical story and romance have revived in a much improved form, inasmuch as they are founded upon more serious and thorough researches into the history of the times they delineate, and therefore, as a rule, present truer and more impressive pictures." The chief illustrations of this thesis are "Pictures of Sweden from the Sixteenth Century," by Herr Elof Tegner; "The Days of Gustaf III.," by Herr O. Levertin; "A Knight of Fortune," by Herr H. Molander; and stories from the time of Charles XII., by Herr Verner von Heidenstamm.

"Miss Selma Lagerlöf, who a few years ago excited considerable and well-merited attention by her romantic 'Gösta Berlings Saga,' written in a strongly individual style, has this year published 'Antikrists Mirakler,' where, in the most charming manner, she relates the

myths and legends of Sicily. This book has placed her at a bound in the front rank of Sweden's female authors. Another book by a woman, but in quite a different style, is 'Den Nya Verlden,' by Miss Hilma Angerød Strandberg, which gives us an impressive and gloomy picture of the sufferings which a family of emigrants to America has to endure in the cruel struggle for existence."

In poetry, there are new volumes by Herr Snoilsky and Herr C. D. af Wirsén. The following interesting note concerns one of the most notorious, if not one of the greatest, of living Swedish writers:

"Herr August Strindberg, the realist and Nihilist, has undergone a peculiar, if not altogether unexpected metamorphosis, inasmuch as he has stuck fast in an almost crazy mysticism and self-introspection. His 'Inferno' and 'Legender' are the diaries of a sick soul, in which a sick man's thoughts and visions are treated as the most important events in the universe, and in which he alternately calls down the anathemas of heaven upon wasted lives and elevates his own particular ego into a centre around which everything is to revolve and to which everything is to be referred. But such books scarce belong to literature at all, though they may interest hospital physicians."

A comment upon Nobel's "magnificent donation to humanity" closes the summary of Swedish literary activities.

Contemporary Russian literature, we are told, "is in a condition of decay and stagnation. Having produced some great names which have gained a world-wide celebrity, Russian genius has for a time as it were exhausted itself. The heroic period of artistic production is ended, and the literary activity of contemporary Russia produces on the observer the same impression as is produced by dull, everyday life after a brilliant and noisy festival. Out of the number of books which have appeared during the past twelve months, only two or three are worthy of attention, to wit, the 'Tales' of Mr. Anton Chekhov; 'The Mirrors,' a collection of stories and poems by Mrs. Zenaida Gippius; 'Shadows,' a collection of tales and poems by Mr. Th. Sologub; and the second volume of the poems of Mrs. Lokhvitskaya, a young writer whose verses are always harmonious and devoted almost exclusively to the two eternal subjects, love and death. In them we feel the inexhaustible efflorescence of youth, the splendid luxury of a spring morning with its abundance of sound, colour, and fragrance."

A good deal of attention has been given of late to translations from other modern literatures, and a new version of our own Poe has increased the circle of his friends in Russia.

"During the past year in St. Petersburg there appeared a collection of the works of Dr. Henrik Ibsen in a Russian translation. The works of Byron, Shelley, Tennyson, and Burns have been translated afresh, and again find readers. It is by familiarizing itself with the great models of European poetry, and the careful study of them, that Russian literature will escape its contemporary barrenness, and take to itself original forms."

Two items of scholarly interest are the work on "Russian Poetry," by Mr. S. Vengerow, and the continuation of the same author's "Critico-

Biographical Dictionary of Russian Writers and Scholars," "which promises to be of gigantic dimensions."

"The Polish nation celebrates this year the centenary of the greatest poet that she in particular, and the whole race of Slavs in general, has seen, Adam Mickiewicz. In all parts of old Poland this unusual occasion for festival is being watched with a wide and deep interest, which must, however, in the different provinces take the form that local political conditions impose. The books and pamphlets suitable to the occasion — popular biographies, papers on the meaning of the poet and his works, historical memoirs, cantatas, pictures, etc. — have already appeared or will do so in great numbers. National collections will also provide for two great monuments of Mickiewicz in Cracow and Warsaw, to be unveiled this year; the town of Lemberg is planning in the immediate future a third. Poland honours in Mickiewicz not only the first of her poets, but also a great patriot and spiritual leader."

Among the publications of the year, the following are the most important: "The Way to Luck," a story by Mr. T. T. Jez; "The Angel of Death," by Mr. K. Tetmajer; "Rust," by Mr. A. Krechowiecki; "The Leader of the Dance," by Mrs. G. Zapolska; "Baczmaha," by Mr. M. Pawlikowski; and "The Life and Thoughts of Sigismund Podfilipski," by Mr. J. Weyssenhoff. These are all works of fiction. A number of successful plays are also mentioned, including "Malka Schwarzenkopf" and "He," both by Mrs. Zapolska. The "Dramas and Comedies" of Mr. Adam Belcikowski, the writer of the article, have been published in five volumes. Three important publications in literary history are the "Adam Mickiewicz" of Mr. J. Kallenbach, the two-volume work "Our Dramatic Literature," of Mr. P. Chmielowski, and the first volume of Mr. H. Biegeleisen's "Illustrated History of Polish Literature." "A few months since Polish literature sustained a loss that can never be repaired, in the death of two of her most important poets in modern times, Kornel Ujejski and Adam Asnyk." Mr. Sienkiewicz has published nothing during the year, but we learn from other sources that he is engaged upon a historical romance to be entitled "The Knights of the Cross."

The most important fact in the literary activity of Bohemia appears to be

"the approaching hundredth anniversary of the birth of Bohemia's most celebrated historian, whose fame, even in his lifetime, spread far beyond the boundaries of his native land — Francis Palacky. His genius placed him above all his contemporaries; his researches into the annals of his country were profound, systematic, and impartial; and the outcome of his life's labour, the voluminous 'History of the Bohemian Nation,' gained for him a position among the most celebrated of European

historians. Of the numerous publications which are to appear on this occasion, the most valuable for the knowledge of this best of Bohemia's sons will be several volumes of his correspondence, which are to appear at the expense of the Academy of Science, and an essay which is being based on new matter due to the original research of Professor Goll."

In *belles-lettres*, mention is made of an edition of Havlicek's poetical works, of Vrchlicky's new narrative poem "Bar-Kochba," of two other volumes of poems by the same author, and of "Rohac na Sione," a historical poem by Svatopluk Cech. In fiction, there are Jirasek's "U Nas," Zeyer's "In the Dawn of the Gods" and "The House of the Drowning Star," and Kosmak's posthumous tale, "A Poisoned Rose." The drama has received a new impulse this year, "in consequence, perhaps, of the lively interest awakened by the attempt to establish a second Bohemian theatre in Prague." The chief plays mentioned are Hilbert's prohibited "For God," Zeyer's fairy-piece "Raduz a Mahulena," Vrchlicky's comedy from King Arthur's times, "King and Fowler," and Kapil's "Princess Dandelion."

COMMUNICATION.

WHERE ARE THE POETS OF THE CUBAN WAR?

(To the Editor of THE DIAL.)

Will some reader of THE DIAL kindly essay an explanation of the curious and rather mortifying fact that the war now waging is evoking no poetry worth mentioning? America is prolific of poets — to say nothing of poetasters; but as yet no Tyrtæan strain born of the occasion has fired the heart of the American soldier, and the heroic deeds of Manila and Santiago remain unsung. Not even a half-way respectable "war-song" of the "Marching Through Georgia" type has appeared. What has become of all the ladies and gentlemen who, in the piping times of peace, marvellously produce such floods of pretty magazine verse, albeit driven to themes as hackneyed as the Advent of Spring and as slight as the Death of a Canary Bird? Why are they so strangely mute, now that the air is charged with the most potent forces of poetic inspiration, and while topics as tempting as ever fired a patriotic pen are going a-begging? Is the valor of American soldiers and sailors to miss the meed of song? Think how eagerly Mr. Alfred Austin (who found it in him to celebrate even the abortive "ride" and summary thrashing of "Doctor Jim") would have improved the occasion had it been "Tommy Atkins" who won El Caney and stormed the heights of San Juan! Perhaps our poets are incubating things poetic that will appear and dazzle us in the fulness of time. But to your correspondent the dearth of spontaneous verse of the kind indicated — verse with a true native ring and breath of militant patriotism in it, such as our Civil War called forth in plenty, — seems as disappointing as remarkable.

W. R. K.

Pittsfield, Mass., August 10, 1898.

The New Books.

THE CENTURY ATLAS.*

The great "Century Atlas," uniform in size and shape with "The Century Dictionary" and "Cyclopedia of Names," is a completing and a companion volume to those important works. It contains no less than 117 double-page modern maps, together with a still larger number of "corner or inset" maps. There are, moreover, two charts of the Heavens, a dozen or more pages of historical maps, and an ingenious "Index Chart" showing the number and extent of every map. Extensive indexes—containing, it is said, the enormous number of 170,000 names—serve as keys to the exact location of every place upon the maps, and also, in some sort, as a gazetteer, inasmuch as the population of every land, district, and town is given, wherever ascertainable. These indexes are one of the most valuable features of the work. Especial features of the maps are the contour-lines (lines of equal elevation above the sea), which are printed in olive or brown; and the admirable device of printing the lines of railroad in red, so as to distinguish them at a glance from the numerous lines traced in black. These maps do not exhibit topographical details so minutely as the carefully engraved and artistic maps of Stieler's celebrated Hand-Atlas; but they appear on the whole, at least to the American eye, somewhat clearer and easier of reference than the maps in Stieler. The editor states that all the maps "have been based upon the latest and best official information, with a comparison of the results of recent explorations." Such tests as I have been able to make have tended to confirm this statement.

In attempting to form an opinion of the accuracy and completeness of this Atlas, one naturally turns to the maps of those states with which one chances to be especially familiar. In the maps of the smaller states, which can be figured on these quarto pages on relatively large scales, there is little to complain of as regards detail. Thus, Vermont and New Hampshire are shown together transversely across the double page (*i. e.*, so that the book must be turned), on the scale of thirteen miles to the inch; New Jersey (also transversely) on the

scale of eleven miles to the inch; Connecticut and Rhode Island on the scale of nine miles to the inch; while the excellent map of Eastern Massachusetts (also transversely) is drawn to the scale of six and one-half miles to the inch. There are numerous inset maps on an even larger scale; of these, the maps of Greater New York, Jersey City and Vicinity, Buffalo and the Niagara Frontier, Boston, Baltimore, Washington, Pittsburg, Savannah, and their respective vicinities, all on the scale of four miles to the inch, are handsome examples. Charleston and its vicinity is finely exhibited on a considerably larger scale; the more comprehensive map of San Francisco and her Bay is drawn to the scale of seven miles to the inch; those of Richmond and Norfolk, and their vicinities, to the scale of eight miles; that of Galveston and Houston to the scale of ten miles; and the scales of the maps of New Orleans and Chattanooga are not given. The little map of Minneapolis and St. Paul, on the petty scale of eight miles to the inch, is scarcely calculated to satisfy either the pride of their citizens or the curiosity of others. It is a pity that the capital plan of showing the vicinities of large towns on a uniform scale of four miles to the inch was departed from in this case. In this way the greater compactness of European cities, and the enormous superficial areas covered by the newer cities of the Mississippi Valley are shown at a glance. Vienna, with its million and a third of inhabitants, appears to cover, on the scale of four miles to the inch, barely as much ground as is covered by Minneapolis on the scale of eight miles. Liverpool would go twice into Cleveland; Brussels and Amsterdam are of contemptible size in comparison with Omaha; Hamburg and Altona, as figured here on the scale of two miles to the inch, bulk scarcely bigger than the two Kansas Cities on the scale of four miles; while circular London might, by a process of violent distortion, be packed into the North and South Sides of Chicago, leaving plenty of room on the West Side to slip Paris in without disturbing its oval symmetry. As figured here on the scale of four miles to the inch, Paris is about the size and shape of a walnut, London of an enormous peach, Boston proper of a small strawberry, New York proper of a large peapod, Chicago of no known vegetable product, unless it be a generous slice of bread, irregularly cut and inequitably buttered, and apparently nibbled away on one side.

By the scales permitted by the size of this Atlas, the great states of the Middle West, the

*THE CENTURY ATLAS OF THE WORLD. Prepared under the superintendence of Benjamin E. Smith, A. M., Managing Editor of the Century Dictionary, Editor of the Century Cyclopedia of Names, Fellow of the American Geographical Society, etc. New York: The Century Co.

topography of which is for the most part so monotonous, can be shown with some detail. Thus, Indiana, with its area of 36,350 square miles (somewhat larger than Ireland) can be shown on a single map at a scale of nineteen miles to the inch. The state of New York (47,620 square miles, — somewhat smaller than England) is shown on the scale of sixteen miles to the inch, three maps being necessary, — giving room, however, for the large inset maps of New York, Buffalo, etc. It is convenient, by the way, to bear in mind that the combined areas of New York and Indiana are but a little greater than the combined areas of England and Ireland, so that for purposes of comparison they can be regarded as the same.

The still larger state of Illinois (56,650 square miles) is exhibited on two of these sheets at a scale of eighteen miles to the inch. Inasmuch as little is to be shown on the map of Illinois save the position and names of the towns, the names and boundaries of the counties, the frequent railways, and the infrequent streams, the scale adopted is quite unnecessarily large; an even smaller scale would, indeed, have permitted the insertion of interesting features of the landscape, such, for example, as Starved Rock and Deer Park. On the map of Northern Illinois I discover but two contour lines; one running down both sides of the Mississippi from Keokuk, the other running down both sides of the Illinois from Seneca, the rest of the country, including the Lake, being at an elevation of more than five hundred feet above the sea.

The great state of California, on the other hand, — presenting, as it does, every topographical feature that can be shown upon a map, — would require for even tolerable representation at least as large a scale as that here adopted for Illinois. And California is as eminently worthy of detailed treatment in an American Atlas as any state. California is said to have an area of 158,360 square miles, — so that it would cut up into three and a half states of the size of New York, leaving a remnant more than large enough to form Rhode Island. It is about equal in extent to the four kingdoms of Italy, Greece, Belgium, and the Netherlands. The map of California must exhibit a state of far more diversified topographical configuration than any other. It must show intricate mountain-systems, with lofty, snow-clad summits and ridges, giving rise to important streams which, in cutting their way to the Pacific Ocean, have formed a number of cañons and gorges

comparable to the well-known Yosemite Valley. These mountains are doubtless still rich in concealed mineral resources; they are already traversed by wagon-roads and stage-routes in many places, and are even penetrated by more than one railway. In the not distant future they are destined to serve for Americans as a summer playground quite equal in all kinds of opportunities for seekers of health or healthful pleasure to the distant, tourist-haunted Alps. Taking account of her mountains, California can boast of a greater variety of climates and products than can be found along the Atlantic coast from Maine to Florida. In every respect save that of great population, California is second in interest and importance (from the standpoint, at least, of the student of geography) to no state in the Union. Yet the editor of this Atlas has crowded her eight hundred miles of length and two hundred miles of breadth into a portion of two of these small sheets, and has adopted the scale of thirty-six miles to the inch, — just half that adopted for Illinois. On this relatively minute scale it has been impossible for the map-maker to do justice to this vast region of configuration so varied. The map lacks the clearness which is, in general, characteristic of this Atlas, and leaves much to be desired in point of detail. The multitudinous contour-lines are extremely confused, — it is difficult to follow them even with a magnifying glass. One would gladly sacrifice all these puzzling lines for indications of the principal stage-routes and other wagon-roads. Important post-routes in the United States are indicated, I believe, only on the maps of Arizona, New Mexico, Nevada, Utah, and Western Texas. Why not also in California, where the wagon-routes are so numerous, economically so important, and scenically so interesting?

In general throughout the Atlas the plan seems to be to indicate wagon-roads chiefly in regions where there are no railroads. As has been already shown, this plan is not consistently carried out. On the map of Scotland, where the highways are perhaps more systematically shown than in the case of any other European country, they generally disappear before the railway, but in two or three instances the highway is shown running amicably alongside the railway. In England, Wales, and Ireland, there are, to judge from these maps, no wagon-roads at all. Even in the case of the otherwise so satisfactory map of Central England, on the scale of nine miles to the inch, not a highway

is shown. Still worse, in the cases of several of the special inset maps on larger scales than the accompanying main maps, there are no highways. Examples are the maps of San Francisco and vicinity, of the Hudson River country from Kingston to Yonkers, of the French Mediterranean coast from Narbonne to Mentone. On the map of Southern France but one highway through the Pyrenees is shown; on that of Spain, although on a much minuter scale, four or five are shown; but on neither is there a road to the Republic of Andorra. In Iceland, as in Ireland, the chapter on roads would be like the famous chapter on snakes; and the same would apply to the whole vast Dominion of Canada, with the sole exception, if I mistake not, of the Yukon and the Fraser River regions. On the map of Switzerland (drawn to the scale of fourteen miles to the inch) the great stage routes are indicated with some approach to system, although even here one misses, among others, the important roads from the Splügen Pass and the Engadine Valley to Lake Como. On the maps of Africa and South America important roads or caravan routes are shown more clearly than in any other parts of the world, being printed in red, and yet plainly distinguishable from the railways by the double lines. This is so excellent a device that one is puzzled by its non-adoption elsewhere, especially for the Russian and the Chinese Empires. It is adopted just once, apparently by accident, on one of the American maps (leaving inset maps out of account), to show one of the roads running into the Yellowstone National Park. It is also adopted for the Russian caravan routes on the map of the Chinese Empire.

On the whole, this Atlas might fairly and without satirical intention be called a *railway atlas* of the world. Its indications of railways seem to be, for the most part, full, accurate, and "up-to-date." To this statement there are some noteworthy exceptions. On the map of the Chinese Empire a great portion of the Trans-Siberian Railway is indicated by a red dotted line as "under construction"; on the map of Asia the same portion (Lake Baikal east for hundreds of miles to Stryetensk) is indicated by a continuous *black* line, as if completed. On Map 103 the Trans-Caspian Railway is made to run beyond Samarkand to the limit of the map; it would be interesting to know how much farther it is completed in that direction. The last volume of "The Statesman's Year-Book" (1897) mentions Samar-

kand as the terminus, but announces the beginning of a continuation. On the map of Asia — which, we are kindly informed, has "special reference to Siberia and Central Asia" (*i. e.*, to Russia in Asia) — this important railway is not given. On the map of Russia in Europe the branch of the Trans-Siberian Railway from Cheliabinsk to Ekaterinburg (150 miles), said in the "Statesman's Year-Book" to have been opened in 1896, is figured as merely "proposed"; while the proposed railroad of more than 600 miles from Perm to Vyatka and thence northward to the junction of the Dvina and the Vichегда — the purpose of which is to give Western Siberia a seaport at Archangel — is not figured at all. Considering the vast scope and untold significance of Russian railway undertakings, these seem grave shortcomings in an Atlas of such pretensions.

As concerns the United States, the foreign student of this American Atlas might fairly draw from it the inference that we have surrendered unconditionally to the railroad. In these days when the universal use of the bicycle is making the importance of good highways so strongly felt, the system here adopted of ignoring their existence seems a reactionary proceeding. After all, when in search of accurate information touching railway lines, it is not to an atlas that we look, but to the railway guides which are distributed gratuitously at every station and hotel in the land. There is in this Atlas a convenient "Travel-Map" of Central Europe. Why not give us a similar travel-map of the United States, and on other maps replace the railway by the highway? Why not pursue this plan universally for railway-ridden lands? But this would not be a necessary condition of the restoration of the highway. On such maps as those of the New England States, for example, and of France, there is ample room for the insertion of the most important highways without displacing a single present feature of those maps.

However, I venture to think that the Atlas of the Future will relegate the railway to a special map, will restore the slow and dignified highway to something of its ancient importance, and will lay down mountain roads and trails distinguished mainly for their scenical interest. In this way a map gets charged with appeals to the imagination, and allures the student to much fascinating fireside travel. Few things are more poetic than a wagon-road can be at its best, just as few things are more prosaic than a railroad. There is one map in this Atlas which is charm-

ing, and, but for the red spider-web of railways that overlays it, would be poetical. I refer to the fine map of the Vicinity of London,—really a map of Central England as far west as Salisbury and Warwick. It is upon the generous scale of nine miles to the inch, showing all the parks in green and all the county and municipal boroughs in brown. I need not say what a boon such a map is to the student of history and the reader of literature. The Philistine who made this beautiful map just missed being a poet. Had he only been moved to leave out his beloved, but in this case useless and meaningless, railways, and to put in the roads and lanes! For what have railways to do with green English parks?

Several of the maps are of especial present interest. That of South Africa shows railways running from half a dozen points on the coast to the gold-fields of the Transvaal, as well as the long railway line of more than 1500 miles from Cape Town to Bulawayo. A number of battlefields are marked, the latest being that of Krugersdorp. The map of Central Africa, although on a much smaller scale, is not less interesting. It presents an almost startling picture of the march of colonization and of the international race for territory in the heart of the Dark Continent. The map of the Greater Antilles is on the scale of forty-eight miles to the inch,—too small to show in detail the daily movements of the opposing forces in Cuba. Australia is too meagerly treated on a scale of two hundred miles to the inch; and the map of the East Indian Islands, including the Philippines, on the same scale, is rather tantalizing to the student of the present war. Of especial historical interest are the more comprehensive maps,—*e. g.*, those of Africa, of the West Indies, and of the Region around the North Pole,—by means of which the routes of discoverers can be traced from the time of Columbus to the time of Nansen. The historical maps proper are good as far as they go, but no claim for completeness can be made for them. Aside from the map of Britain and the two maps of Saxon England, there is no map exhibiting the political condition of the world during the six centuries and a half from the beginning of the reign of Hadrian to the beginning of the reign of Charlemagne. Aside from the map of England and the maps of France, there is no map illustrating the state of Europe at any time during the seven centuries between Charlemagne and the Reformation. Nothing is given in illustration of the rise and spread

of Christianity, nor of Mohammedanism and the Saracen Empire, nor of the Crusades. Quite disproportionate attention is given to Poland,—as much as to England or to France,—the whole of one of these thirteen precious pages being devoted to her provincial history. It is generally supposed by historical students that the French Revolution and the Napoleonic wars, or the Rise of Prussia, or the Formation of the German Empire, or the Unification of Italy,—to mention no other great movement left unnoticed here,—is of more worldwide significance than the lamentable story of the partition of Poland.

I have dwelt upon what seem to me the shortcomings of this Atlas, because it is worthy of serious criticism. Its genuine value will commend it to so many buyers that its energetic publishers will be moved to revise it. The faults I have indicated are none of them vital. A considerable number of additional maps could be added without rendering the bulk of the volume either excessive or out of proportion with the other volumes of the great work which it worthily completes. Possessors of those volumes should make haste to add this one to the set; they will not find it the least useful.

MELVILLE B. ANDERSON.

NATURE FOR NATURE'S SAKE.*

When life is cheapened, as it is in these days, to the standards of a narrowly conceived utility, impressions of beauty are not easily received. Yet all around us, every day and hour, it waits in all the loveliness of perfection, urgent to come in. Life, by reason of our wilful ways and the restraints we have put upon it, has found itself nowhere free to work out its own design. It thus shows everywhere incomplete, blurred and weakened in outline and in form. Thus, that aureole of beauty which rests upon all perfection hovers nowhere about it, and only as art has reconstructed its types in their ideal forms does it show glorious. With nature it is not so. No wilfulness has blurred the lines here; nowhere have its forms been constrained to feebleness, or left unfinished. Its face, whether it smiles or frowns, is sad or gay, is always perfect in its own way. It would seem, then, that we could not miss this beauty so constant in its expression, even when lack-

* NATURE FOR ITS OWN SAKE. First Studies in Natural Appearances. By John C. Van Dyke. New York: Charles Scribner's Sons.

ing its ministry of art; yet somehow we do, perhaps because it is so constant, and so freely ours. Hence, it is well that someone should point out to us the value of this our "untaxed heritage," and show us how rich we are.

In "Nature for Its Own Sake," Prof. John C. Van Dyke has accomplished such a task. The purpose suggested in the title of his book is more explicitly stated as follows:

"In treating of this nature I have not considered it as the classic or romantic background of human story, nor regarded man as an essential factor in it. . . . Nature is considered as sufficient unto itself. The forms and colors of this earth need no association with mankind to make them beautiful."

Beauty in its last analysis is, of course, a thing of the mind, a certain kind of delightful impression left upon it, and not something to be arbitrarily affirmed of that which leaves this impression; nor is there any implication in Mr. Van Dyke's book that this is not so. His object is simply to show how much of such delight that beauty gives, and may be ours if we will only look about us.

Could we compare them, we should find that the impressions we now receive from earth and sky are very different from our childish ones. Yet it is the child who really sees nature as it is, and the mind, when present with its experience and its reasons, only darkens perception. But this self-forgetfulness upon which all the truth of objective impressions depends is no condition of any constructive work by which we seek to impart them to others. In doing this, we must remember what we had forgotten; we must use our knowledge of our subject, and exercise our maturer right to ask the reason why. Mr. Van Dyke has thus found it necessary to include in his treatment of nature's effects some of that science which accounts for them to the mind. In a word-picture of nature, there are two special limitations: it can give us only the idea of a scene, whereas a painting or the scene itself gives us a sensation of it; and it must present the scene in a succession of images. We shall thus miss all of that great charm derived from the instant impression of its ensemble of color and form. Other terms than their own are incompetent to convey effects of color, for the reason that these, unlike the forms that mediate them, have no existence at all except for the eye; and even could words be found to define the exact tints upon which the impression of harmony in nature depends, they would still be found a very poor substitute for the tints themselves.

With this suggestion of the indescribable in

it which is especially the painter's reason, it may be said that Mr. Van Dyke has seen nature "as it is and without prejudice," and that his book shows throughout a rare justness of observation, and a mind open to all impressions of natural beauty. He gives us a series of pictures of earth and sky that, both in detail and mass, are vividly impressive and true. First he shows us the beauty and significance of light, discriminating finely the effects produced by its different degrees and kinds, whether broken or shaded, pure or reflected. He then shows us the sky, as we knew it of old, when it touched our horizon, and we had no more thoughts about it than had the rivers and the seas and the grass blades and the flower petals, and answered to it as obediently as they. Clouds and cloud-forms are next treated, and though here, as in the following chapter on rain and snow, considerable attention is given to the causes of the various appearances and effects described, the impression is always more of what things seem than of what they are, and we are constantly persuaded that it is better to look at them than to know about them. And this is always felt to be so; for, although there is considerable analysis of the scientific kind in all of the chapters, it is the perception of beauty, and never the spirit of inquiry, that is quickened in us.

For purposes of orderly arrangement, the earth and its appearances and effects, as distinguished from the sky and its phases, make up the subject-matter of the remaining chapters. We are never, however, permitted to lose sight of what is above, nor do we ever fail to realize that the pitch and key of the whole harmony is given there. The sea illustrates this best of all. Some accident, as of depth or density, or character of its shore, are seen to enter into the impression of color it gives, but this impression is found to be mainly determined by the color and light of the sky. Mr. Van Dyke gives us a beautiful series of sea effects, closely and lovingly observed. He then takes us to still lakes bosoming their shores, and down rivers that sweep in long curves of beauty to the ocean. We see streams and rivulets and brooklets rippling to the breeze and dancing to the sunlight. Then he shows us the mountains and the hills, the plains and the lowlands, and finally their covering of grass and bush and tree,—all with fine analysis, and a never-failing sense of the essential beauty in the effect or scene described.

But why, it may be asked, is such a book written? Why draw up such an extended category of colors and effects which we may all see for our-

selves? It is because we do not see them, because "we have fallen upon days of reflection," and "instead of looking without, our eyes are turned within while walking the new Garden of Hesperides." It must be remembered, furthermore, that the book is offered as an outline of something to be filled out later on, and does not purport to be in any respect a full treatment of its subject; it must also be remembered that instruction, more than entertainment or literary effect, is the aim of the work. Mr. Van Dyke has the gift of imparting his ideas pleasantly, and we may go to school to him without fear that our interest will be overtaxed. We shall welcome that fuller treatment of his subject which is promised for the future.

HENRY C. PAYNE.

"BATTLES LONG AGO."*

If timeliness — which is said to be the chief merit of good newspaper articles, and has been the only merit of many a poor one — may do as much for a book, then Mr. Oman's bulky volume on "The Art of War," in spite of its 667 pages, ought to find many readers in America outside of the professional students of the art of war: for just now there are some fifty million amateurs among us pursuing this branch of study.

The author has long been known as an indefatigable and successful worker in mediæval history, as his standard history of the Byzantine Empire abundantly proved him to be; but in the present undertaking he has begun what is evidently intended to be his *magnum opus*. If the other promised volumes take as much time and toil as have gone to the making of this, we can only admire the serene courage of a scholar who toils at the foundation of a monument whose cap-stone he may reasonably doubt of ever seeing. For our own sake, we will wish for Mr. Oman the fortune of a Ranke rather than of a Buckle.

His field is nothing less than the history of the art of war, from Greek and Roman times down to the beginning of the nineteenth century. The work is planned as follows: Volume I., classical antiquity; Volume II. (the one before us), from the downfall of the Roman Empire to the fourteenth century; Volume III., the

fifteenth, sixteenth, and seventeenth centuries; Volume IV., the eighteenth century, including the Revolutionary and Napoleonic wars down to Waterloo. From 500 B. C. to 1815 A. D. is a wide sweep; and as man may be defined as a fighting animal, the mass of available material might well threaten to overwhelm both the historian and his bravest readers. But the author carefully explains in his preface that the history of the art of war "does not purport to give the complete military annals of the civilized world. Each section deals with the characteristic tactics, strategy, and military organization of a period, and illustrates them by detailed accounts of typical campaigns and battles. There are also chapters dealing with the siegecraft and fortification, the arms and the armor, of each age." Thus defined, the subject assumes proportion and becomes attractive.

It will be observed that the present volume is the second in the series as planned; and it may safely be assumed that Mr. Oman wrote it first as covering the fields with which he has been especially familiar. Beginning with the last days of the legion, he describes the reorganization of the Roman army by Diocletian and Constantine, and traces the growing importance of cavalry. The end of this transitional period, after which the supremacy of cavalry was not questioned, he fixes at the year 378, and that bloody day on the plains of Adrianople when the Roman army met its most crushing defeat since Cannæ, and a Roman emperor, with forty thousand of his legionaries, lay dead upon the field of battle. "The military importance of Adrianople," says Mr. Oman, "was unmistakable; it was a victory of cavalry over infantry. The imperial army had developed its attack on the great *laager* in which the Goths lay encamped, arrayed in the time-honored formation of Roman hosts — with the legions and cohorts in the centre, and the squadrons on the wings. The fight was raging hotly all along the barricade of wagons, when suddenly a great body of horsemen charged in upon the Roman left. It was the main strength of the Gothic cavalry, which had been foraging at a distance; receiving news of the fight, it had ridden straight for the field of battle, and fell upon the exposed flank of the imperial host." The tremendous impact wedged legions and cohorts into one indistinguishable mass: they could neither fight nor fly, and were cut down where they stood. "Probably to his own surprise, the Goth found that his stout lance

* A HISTORY OF THE ART OF WAR. The Middle Ages, from the Fourth to the Fourteenth Century. By Charles Oman, M.A., F.S.A., Fellow of All Souls College, Oxford. New York: G. P. Putnam's Sons.

and good steed would carry him through the serried ranks of the imperial infantry. He had become the arbiter of war, the lineal ancestor of all the knights of the Middle Ages, the inaugurator of that ascendancy of the horseman which was to endure for a thousand years."

The early Middle Ages are then examined, a chapter being devoted to the arms and tactics of the Franks, Visigoths, and Lombards, and another to those of the Anglo-Saxons. Book III., in seven chapters, covers the period between 768 and 1066 — dates which readers will recognize as standing for Charles the Great and William the Conqueror. Book IV. traces the development of the Byzantine army. Book V. is a deeply interesting discussion of the strategy, both grand and special, of the Crusades. The remaining three books treat of the art of war in Western Europe in the days when the long-bow was so effective in attack, and the castle so supreme in defense. Then came gunpowder — and exploded, among other things, the whole fabric of military science and tactics. But that is another story.

All these changes are fully set forth in detailed accounts of battles, — not necessarily the politically "decisive" ones, but those which are regarded as typical by the military historian; though some, like Hastings and Crecy, are of both kinds. In most cases, the author describes and criticizes the strategy of both armies. His descriptions are graphic and almost always clear; his style is never monotonous, though the subject lies dangerously that way. Though a scientific treatise, his work never would find place in Lamb's catalogue of *biblia a-biblia*: it is, throughout, for the reader as well as the student. The book is well supplied with carefully prepared maps and plans, which leave the reader in no doubt as to the topography or arrangement. It is printed on paper which is provokingly thin; and appropriately bound in the flaming British scarlet of her Majesty's uniform.

JOSIAH RENICK SMITH.

"BARRY LYNDON," "The Fitz-Boodle Papers," "Catherine," and other miscellaneous writings, make up the contents of the fourth volume in the new edition of Thackeray now being published by Messrs. Harper & Brothers. Mrs. Ritchie's introduction is of great interest, and would yield many nuggets had we room for them. One must suffice — from a letter by FitzGerald. "My sisters and brother-in-law spoke with grave praises of your 'Yellowplush' the other day, not knowing who had written it, so I had the satisfaction of insinuating, with an air of indifference, that I knew the author well. They are also not quite certain but that I wrote it myself, so that I gain every way."

A NEW VIEW OF "BLOODY" JEFFREYS.*

We commonly conceive of Judge Jeffreys as the monster of bloodthirsty cruelty, blasphemous rage, and brutish intemperance, which Macaulay represents him to have been. The popular historian's persuasive rhetoric easily carries the willing reader with him in his description of the man whose depravity has passed into a proverb. Even to-day the assertion of Macaulay's contemporary is not without a measure of truth, — that one has to agree with Tom Macaulay in the end, and it is easier to do so at once. Yet it must be borne in mind that his picture of Jeffreys's personality, graphic and masterly though it is, draws its colors chiefly from two prejudiced sources. Further characteristic of the uncritical nature of his work is his commendation of Campbell's "Lives of the Chief Justices." "I scarcely need," he says, "advise every reader to consult Lord Campbell's excellent book."

It is interesting to conjecture in what light Jeffreys's character and career would have been handed down to us had the Tories instead of the Whigs prevailed in 1688. The maledictions of exultant foes might not — indeed, could not — have been displaced by the eulogies of friends, for warm friends he had none; but at least a more accurate estimate of such abilities as he must have possessed would have found record.

Mr. Irving's "Life of Judge Jeffreys" is a creditable attempt to attain historical accuracy in tracing the life of a most remarkable and, despite his infamy, most interesting man. Hardly a single source of information, however unimportant, seems to have been overlooked in this exhaustive study of nearly four hundred pages in length; and the writer has treated his sources with that cautious discrimination, the importance of which has been so well emphasized by Freeman. The official reports of state trials are given the prominence which their authenticity as contemporary evidence merits.

The successive stages in the evolution of Jeffreys's peculiar genius of turpitude are carefully traced. His early domestic life seems to have been not discreditable, to say the least, and we are told that in return for that impulsive act of generosity which led him, at nineteen years, into a matrimonial alliance with a poor clergyman's daughter, the latter "proved a good

*THE LIFE OF JUDGE JEFFREYS. By H. B. Irving, M.A. Oxon. With three portraits. New York: Longmans, Green, & Co.

wife, and repaid her husband's generous act by constant affection and six children." The intoxication of early success and popularity, and the insidious influences brought to bear on one who easily made himself a favorite at court, could not fail to act injuriously upon the young Welshman, possessing as he did all the excitability and instability of the true Celt that he was.

Jeffreys's character has been judged by succeeding generations without due reference to the corruption of the age in which he lived, the profligacy of the court which he served, and the faulty and, to us, iniquitous, judicial system which he was called upon to administer. Even Jeffreys himself — and it is a circumstance worth noting in his favor, though Mr. Irving makes no mention of it — exclaimed, at the trial of the Rev. Thomas Rosewell, a dissenting minister, that it was "a hard case that a man should have a counsel to defend him for a twopenny trespass, and his witnesses examined upon oath; but if he steal, commit murder or felony, nay, high treason, where life, estate, honour, and all are concerned, he shall neither have counsel nor his witnesses examined upon oath." To be sure, the abuse and insults heaped upon helpless prisoners by Judge Jeffreys, from his seat on the bench, pass all limits of moderation and decency; but he was only adopting the usage of his times. Even Sir Matthew Hale, self-contained and dignified though he was, "thought nothing of calling a man, whose perjuries had excited his indignation, a 'devil.'" Moreover, it is probable that Jeffreys, in his character of Lord Chief Justice, has been handled with somewhat excessive severity by historians. Lord Campbell's frequent recourse to what Mr. Irving calls "historical inspiration" is properly censured by him. He further says:

"It is, of course, striking from the point of view of the popular historian to represent Jeffreys as a youthful Mephistopheles urging poor mortals to damnation by insidious counsels and lying hopes. But so much has been done in this way with Jeffreys that it may be equally interesting to reduce him to his natural proportions again. And these, physically and morally, are more comely than has been popularly supposed. The quotations so far given from his public utterances are quite undeserving of the heated language that has been bestowed indiscriminately on all portions of his career, and hardly justify the historical misrepresentations it has been his privilege to enjoy from the lavish hands of a successor, whose historical injustice has not even that sense of humour which lightens the darkest passages of his predecessor's misdoing."

Despite a few exhibitions of something approaching to warmth, as in the above, the writer

has given us a work moderate in tone and carefully considered in its views; and while it can hardly be expected to modify greatly the accepted estimate of Judge Jeffreys's character, yet it deserves a thoughtful perusal and cannot fail to meet with favor from students of English history. It certainly strikes a new note in the treatment of its theme, where others have been content to ring the familiar changes on the subject of Jeffreys's iniquities. Even Mr. Gardiner, probably the foremost English historian of the present day, appears not to question the correctness of the accepted opinion in the matter. "It is true," he says, "that the law which he had to administer was cruel, but Jeffreys gained peculiar obloquy by delighting in its cruelty, and by sneering at its unhappy victims." Mr. Leslie Stephen, in writing of the State Trials, says of Jeffreys, "He was, I dare say, as bad as he is painted." It is this unanimity, on the part of writers treating of that period of English history, in accepting without question the popular estimate of Jeffreys's degree of turpitude — for base he certainly was — that makes the present study of his career by Mr. Irving a valuable contribution to history. The three portraits in the volume, after Knelser's paintings, show, if at all true to life, that Jeffreys was, to our surprise, a man of singularly handsome and prepossessing appearance.

PERCY FAVOR BICKNELL.

RECENT ESSAYS IN ECCLESIASTICAL HISTORY.*

Eight volumes of ecclesiastical history, gathered together upon the reviewer's table as recent emanations from the press, might reasonably be taken as signifying a popular interest in subjects hitherto reserved for the attention of a limited number of

*THE GROWTH OF CHRISTIANITY. By Joseph Henry Crooker. Chicago: Western Unitarian Sunday-School Society.

THE STORY OF THE CHRISTIAN CHURCH. By George R. Crooks, D.D., LL.D., late Professor of Church History in Drew Theological Seminary. Cincinnati: Curts & Jennings.

HISTORY OF THE CHRISTIAN CHURCH. By George H. Dryer, D.D. Volume II., The Preparation for Modern Times, 600-1517 A. D. Cincinnati: Curts & Jennings.

TEN EPOCHS OF CHURCH HISTORY. Volume IV., The Age of Charlemagne, by Charles L. Wells, Ph.D., Professor of History in the University of Minnesota. Volume VII., The Age of the Renaissance, by Paul Van Dyke. Volume X., The Anglican Reformation, by William Clark, M.A. (Oxon.) Hon. LL.D., D.C.L., F.R.S.C. New York: Christian Literature Company.

HISTORY OF THE AMERICAN EPISCOPAL CHURCH. By S. D. McConnell, D.D., D.C.L. Seventh Edition, revised and enlarged. New York: Thomas Whittaker.

A HISTORY OF AMERICAN CHRISTIANITY. By Leonard Woolsey Bacon. New York: Christian Literature Company.

students. And such an inference might be regarded as strengthened by observing that the Christian Literature Company exists for the purpose of supplying a popular demand for reading of this class. How this phase of the popular literary taste is to be accounted for, or how it is to be reconciled with seemingly contrary signs of the times, we shall not at present stop to consider.

The books before us illustrate what seems even more remarkable,—namely, the diversity of treatment of which ecclesiastical history is capable. This is nowhere more apparent than by a comparison of "The Growth of Christianity" by Mr. Crooker with "The Story of the Christian Church" by the late Dr. Crooks. It might be supposed from these titles that the two authors were attempting to cover the same historical ground. But to Mr. Crooker, Christianity is merely one of the great religions of the world, perhaps superior in many ways to the others, yet growing out of the historic conditions and unfolding by the same general laws and forces which had operated in the production of Judaism, Islam, and Buddhism. It was evolved from the teaching of Jesus of Nazareth. That teaching has never been understood and has been but partially applied. The teacher's resurrection from the dead is by implication, and his claim to Divinity is expressly denied. Hence, Christianity has grown up upon mistakes which were made or deceptions which were practiced in the early ages regarding these two fundamental points. But why call it Christianity?

To the mind of Dr. Crooks, on the other hand, Christianity was organized in the world, and its organization is the Church. The Church is an external, visible body; a Divine institution, having a Divine Founder, Jesus Christ; a Divine life, derived from the Holy Spirit; a Divine body of truth, the Gospel. The events related by Dr. Crooks as pertaining to such an organization are set forth as tending generally to advance the determinate destiny thereof, which is to overspread the world.

In the period covered by the second volume of Dr. Dryer's "History of the Christian Church," the difference between his work and that of Dr. Crooks is chiefly one of style. Dr. Crooks is by no means deficient in that regard, though his book is the revision and enlargement of lectures delivered by him at Drew Theological Seminary, and it is hardly to be expected that a book could be prepared upon the basis of theological lectures that would justify the use of the title "Story," with its popular meaning. Dr. Dryer, however, treats the period he has under review with full regard to its picturesqueness and wealth of dramatic action. In this respect his second volume excels his first, which was reviewed some time ago in these columns. The period is one in which the growth of the Papacy is the centre of action, and this delicate subject is treated with great fairness. The breadth of the author's reading is shown by the breadth of his treatment; and his portrayal of the ages of preparation for the modern era is such as to awaken an interest in this subject

in a class of readers for whom he writes. For this class of readers he has prepared a bibliography of the period that is complete.

Of an effort to cover the field of ecclesiastical history in monographs upon its chief epochs, we have before us three of ten resulting volumes. Others have been already noticed in these columns. They all exhibit difficulties in the way of such a treatment of Church history. To tell what was required of them, Dr. Wells and Dr. Clark have each taken a hundred pages more than any of the earlier writers in the series, and two hundred more than some of them. The development of the Papacy was the chief characteristic of the Age of Charlemagne. It is treated by Dr. Wells less dramatically than by Dr. Dryer, but with greater attention to detail; and as a consequence we have a more specific account of the famous forged documents than is to be found elsewhere in books intended for general reading. To the history of the Renaissance by Mr. Paul Van Dyke, the Rev. Henry Van Dyke adds an introduction, explaining why the work was passed over to another after having been assigned to him. Had another hundred pages been added to this volume, the reader might have been supplied with more facts regarding the development of University life and some references to the artistic revival which was one of the chief features of that period. As it is, the book furnishes an outline sketch of the History of the Papacy from the return from Avignon to the Sack of Rome (1377–1527). Mr. Van Dyke's treatment of this period is naturally brought into comparison with that of Dr. Dryer. It has all the dramatic movement of the latter, but Mr. Van Dyke appears to have derived his style and choice of terms partly from the journalistic literature of the day, which is not a style suitable for historical literature.

In the "Anglican Reformation," we find the purposes of the entire series of Epoch Histories revealed. Wise choice was made of Dr. Clark for this work. His sympathies are well known and are by no means disguised. It was necessary, in order to write intelligibly of the English Reformation, for him to review the entire religious history of England; but he has done this so concisely as to retard but little the progress of the work. The Anglican Reformation was, on the part of those who participated in the work of bringing it about, the realization of an idea which had always, either explicitly or implicitly, been operative in the history of the English Church and people. For England never recognized the right of the Pope to interfere in the government of her National Church. It was only conditionally and within certain restrictions that she had even allowed the members of the Church to carry any appeal to Rome. The claims of the Rome See were hardly heard of anywhere before the fourth century. Hence, the state of the British Church—that is, the Church established in the British Isles probably in the second or even in the first century, and which had three Bishops at the Council of Arles A. D. 314—has no relation to the controversies of the Reforma-

tion. It was with the introduction of Christianity among the Anglo-Saxons that the influence of the Roman See in England began, and that influence increased, but without at any time absolutely depriving the Church of England of its independent existence. Naturally one purpose of an Anglican Churchman in writing of the Anglican Reformation is to place Henry VIII. in his proper relation thereto. The character of Henry is such as to require an impartial historian to deal with it. This Dr. Clark proves to be. "It is utterly absurd," he says, "to suppose that Henry's character reflects any disgrace or discredit upon the principles of the Reformation. He had no sympathy whatever with the reformation of doctrine, and though strongly anti-papal from self-interest, in his religious convictions (and we must credit him with having such in accord with the spirit of the age in which he lived) he was mediæval and Roman." But the book sets forth much that is not new by any means, but apt to be overlooked by superficial readers who would dispose of the Anglican Reformation in a sentence or a paragraph, — much that is essential to a right understanding of that which is to the Anglo-Saxon race the crowning epoch of the Church's history.

In the "History of the American Episcopal Church," we find an old friend in a new dress. The popularity which this work won for itself when it first appeared eight years ago, and which it never lost, is evidenced by the fact that it went through six editions before it yielded to a demand for a revision and an extension in order that it might include events subsequent to the Civil War. This popularity has been due to the captivating style of Dr. McConnell. It has given to this book the advantage over two other histories of the American Episcopal Church which have appeared since his. To be hypercritical, the use of a wrong name in the added chapters of this book may be pointed out, which makes a noted minister of the Episcopal Church Bishop of the Mexican Church, with which he probably has but little sympathy.

Dr. McConnell's contribution to our American religious historical literature is the outgrowth of a desire to write a history of American Christianity. Although there is a book before us bearing that title, it is but a preparatory and suggestive sketch of that subject, and but partially fulfils Dr. McConnell's purpose. Mr. Bacon was evidently working upon an assignment and under the limitations of a "space-filler." To reduce to a volume of 420 octavo pages the history of all the influences of the Christian religion in its many and varied forms in America, is no mean achievement. The author pricks an occasional historical bubble, and puts his finger upon some weak spots in our religious systems; but he is generally free from the expression of prejudices, and of all the books before us this is the one that breaks up ground wholly new. It is a useful and suggestive book, deserving of wide reading.

A. H. NOLL.

BRIEFS ON NEW BOOKS.

*The latest
and best of
Nelson books.*

Lord Charles Beresford and Mr. H. W. Wilson, both authorities on naval topics, have jointly written a spirited popular account of "Nelson and his Times" (E. & J. B. Young & Co.), that forms, all in all, the best and freshest as well as the most outwardly attractive contribution to the literature of the Nelson revival, now ebbing, that has come to our notice. The volume is a spacious quarto, of lavish pictorial attractions, including a highly colored frontispiece showing, according to the artist's fancy, the great admiral landing at Copenhagen. The plates, we are glad to say, serve for the most part the end of instruction rather than mere embellishment. They have been selected and annotated by Mr. Edward H. Fitchew, and form a useful and suggestive pictorial commentary on the text. The caricaturists, among them Gillray and Rowlandson, have been freely drawn on, and the profusion of portraits and cuts of Nelsonian relics serve to lend the work the character of a memorial volume. The cover design, exhibiting a female figure with wings and a halo, and apparently pitching a laurel wreath like a quoit at the head of the unconscious admiral below, is scarcely happy; but the material *ensemble* is pleasing on the whole, and the pictures are handsomely reproduced. As to the *raison d'être* of the work, the authors disclaim any intention of competing with the masterly and philosophical volumes of Captain Mahan recently published. They have written for the masses of their countrymen, to whom those volumes are largely inaccessible, — "for the millions of the great British democracy for whose prosperity and freedom, as for that of generations yet unborn, Nelson fought and died." The book has by no means, however, the flimsy and superficial character which too often impairs or even destroys the usefulness of designedly popular historical biographies. It is critical in spirit where criticism is called for; and the writers, while painting their hero in the glowing colors of patriotism and British pride in British achievement, have not failed to point out wherein and in what degree he showed himself fallible, nay, frail. The Lady Hamilton episode is treated tactfully yet candidly, and the reader is finally adjured to forget the mistakes and follies of the great seaman's career, "in the unbounded admiration, respect, and affection which are due to his glorious deeds." But the incident nevertheless lends its inevitable touch of bathos to every frankly-told tale of Nelson's life. Posterity, glorying in Nelson's priceless services and almost peerless valor, must be made to marvel at the sailor-like facility with which he walked into the net so openly spread for him by this coarse Delilah, who, whatever she may have been in her youth when Romney painted her, was grown latterly, when Nelson met her at Naples, a somewhat gross and bovine creature with "charms" suggestive of the

sirens of Portsmouth or Wapping. But how great Nelson was, in plan as in action, professionally viewed! Perhaps his distinguishing trait as a seaman was the swift judgment or prescience which enabled him on occasion when a subordinate to break or reverse the letter of a command in order to carry out more surely and fully its spirit—conduct brilliantly justified at St. Vincent and Copenhagen, but certainly not to be recommended to the service as a precedent. Nelson fought for victory and not for prize-money. Sir Charles Beresford remarks: "If he had devoted the same energy and forethought to acquiring prize-money as he did to destroying his country's enemies, he would have become a millionaire." For popular reading there is no better book on Nelson than this.

From
"middy"
to admiral.

Rear-Admiral Sir Victor A. Montague, a fine old sea-dog of a breed now vanishing, who retired from the Royal Navy in 1886, has written from a rather retentive memory a lively account of his career as a "midshipmite," entitled "A Middy's Recollections" (Macmillan). Sir Victor joined the navy in 1853, and his narrative takes us down to 1860. His first ship (not technically) was the "Princess Royal"; and his trials aboard this fine 91-gunner recall Smollett. The fare was execrable, and one wonders how anybody could be expected to do any fighting on it. A day's rations comprised "a pound of very bad salt junk (beef), or of pork as salt as Mrs. Lot, detestable tea, sugar to match, and a biscuit that was generally full of weevils, or well overrun by rats, or (in the hot climates) a choice retreat for the detestable cockroach." Thus did thrifty old England feed the chosen heroes of her national song and story—the "Hearts of Oak" who manned her "Wooden Walls"! No wonder that "Jack" ran a-muck of the proprieties when he got ashore with money in his pocket. On the "Princess Royal" Sir Victor was of course dreadfully hoaxed and bullied by his salter messmates. But your young Briton, "middy" or public-school boy, submits to bullying as naturally as he resorts to it when his own turn comes. It is part of a system supposed to foster the sterner virtues; and the old adage (pleasantly controverted by Lamb) that "A bully is always a coward" does not apply to Young England. Of actual sea-fighting there is not much recorded in Admiral Montague's book, which is mainly a personal record, off-hand in style, though graphic and well-written. We should very much like to see a similar record from the hand, say, of our own Captain "Bob" Evans, who has recently shown, to the admiration of the English press, that he can write almost as well as he can fight. Admiral Montague saw some pretty exciting brushes, however, in the Crimea, in China, and during the Mutiny. But his naval passages seem mere pop-gun work beside the recent terrible and dramatic doings at Manila and off Santiago. The book is neatly made and contains several plates, among them a brace of portraits of

the author, the one showing him as a trim midshipman of fifteen, the other as an admiral of fifty or thereabouts, looking as taut as a backstay and as "salt" as Captain Cuttle.

Biography of
a playwright
and painter.

The biography of a modern playwright—"W. G. Wills, Dramatist and Painter" (Longmans)—presents the pathetic figure of a man who succeeded in a secondary field, and failed in the work of his choice. Though eminently fortunate in his dramas, Mr. Wills, it is said, would have given all his dramatic laurels for one success in painting—or in that form of it which he elected. As an artist in pastel, he was successful, to the point of popularity and even to that of royal favor; but in oil-painting, which he believed to be his gift and his ultimate career, he achieved nothing. "I am," he said once, "a poor painter who writes plays for bread"; yet it was by his plays alone that he attained distinction, though this will hardly reach the point of justifying the claim made for him by his biographer, Mr. Freeman Wills, of the place of "poetic dramatist of the Victorian era." He was the first among modern English playwrights to make familiar and popular such poetic work as his "Charles I." and "Olivia"; and it was because of his genius for such work that he was commissioned by Mr. Irving to write the memorable "Lyceum 'Faust'"—an adaptation which was awaited with much eagerness, received much praise and blame, and has been acted, we are told, a greater number of times than any modern drama. Here and there in the book is given—without especial awkwardness—some noteworthy opinion of his plays, the most interesting being a criticism, by George Henry Lewes, upon "The Man i' Airlie"—"a tragedy," the critic said, "of which a great poet might be proud." The biographer, though admirably candid, is at times diffuse and at times sentimental; however, he has written a readable book, dealing with subjects unhackneyed in the literary world, and showing the dramatist and painter as a very fine and lovable personality.

A pudding
stuffed with
plums.

Mr. Squeers's rapturous ejaculation, "Here's richness!" aptly applies to the volume of "Collections and Recollections" (Harper), by an unnamed diarist and raconteur said by the reviewers who have been making free with his plums to be none other than Mr. G. W. E. Russell. The book is a delightful one—as good as Greville or Lennox; and if there be a dull page we have certainly failed to hit it. Its contents are as multifarious as rich. The author's jottings range over a space of seventy-five years, and consist partly of traditions and anecdotes gathered from people and books, partly of matter of personal recollection. There is a pleasant leaven throughout of the shrewd, gently cynical philosophy of a good-tempered and still unjaded man of the world. That the writer is a neat hand at a pen-portrait or a character study, the chapters on Lords

Russell, Houghton, and Shaftesbury, and on Cardinal Manning, especially attest. The slightly malicious note on Mr. Lowell will interest the American reader. It was in 1872, before Mr. Lowell began his diplomatic career, that the author met him, in a company of tourists "doing" Durham Castle, as it chanced. "Though I was a devotee of the 'Biglow Papers,' I did not know their distinguished author even by sight; and I was intensely amused by the air of easy mastery, the calm and almost fatherly patronage, with which this cultivated American overrode the indignant show-woman; pointed out for the general benefit of the admiring tourists the gaps and lapses in her artistic, architectural, and archæological knowledge; and made mullion and portcullis and armor and tapestry the pegs for a series of neat discourses on mediæval history, domestic decoration, and the science of fortification." The writer goes on to say that in later years he found that his oppressively well-informed volunteer cicerone of Durham Castle, "though an accomplished politician, a brilliant writer, and an admirable after-dinner speaker, was, conversationally considered, an inaccurate man with an accurate manner" — which is a rather neat characterization, whatever one may think of its accuracy in the particular case. A good thing is recorded of Wellington. Mrs. Norton once requested permission to dedicate a song to him, whereupon the alarmed warrior refused, pleading that he had been obliged to make it a rule to decline all dedications, "because, in his situation as Chancellor of Oxford University, he had been *much exposed to authors*." Mr. Russell's book (if his it be) is one of the freshest and raciest of its kind.

From Arkansas to the Rockies in 1821-1822.

The latest example of the current vogue of Western history is furnished by the new series of "American Explorers," edited by Dr. Elliott Cones and published by Mr. Francis P. Harper, of which No. 1 is entitled, for short, "The Journal of Jacob Fowler." It narrates an adventure, in 1821-22, from Arkansas through the Indian Territory, Oklahoma, Kansas, Colorado, and New Mexico, to the sources of Rio Grande del Norte. The editor, in his too short introduction, tells us who Major Fowler was, and recites the history of his manuscript, which he entitled "Merorandom of the Voige by land from fort Smith to the Roeky Mountains." On this point it suffices to say that it belongs to the rich store of Americana collected by Col. R. T. Durrett of Louisville, Kentucky, the accomplished president of the Filson Club. Major Fowler, born in New York in 1765, came to Kentucky in early life to carry on the profession of a surveyor, and made his home in the neighborhood of Covington. His reputation was that of an accomplished surveyor, and he did much work in this line for the national government. "His surveying," says Colonel Durrett, "extended to the great plains and mountains of the far west, before civilization had reached those distant wilds.

He was there when wild animals and wilder savages were the only tenants of the wilderness." The editor points out the Major's place in the history of the exploration of the vast region extending from the Missouri to the Rio Grande. "Wherever other American trappers and traders may have gone on the Arkansas, or even the Rio Grande, in those days, Fowler was the first to forge another sound link in the chain which already reached from Pike to Long." This he did just before the Sante Fé Trail became plainly marked, both on the face of the country and in Southwestern history. The book has a certain pedagogical value, as it shows that a man grossly ignorant of the language-arts can be a man of sound faculties and great practical talents. The poor character of Fowler's literary education is shown by every sentence in the book. If Dr. Cones had added to his introduction two or three pages more, stating what was Fowler's equipment for his "voige," and what was his object in making it, he would have done the reader a service, not leaving him to infer those things from the narrative itself. The editing and the mechanical execution of the volume are those with which the reader of the excellent "Lewis and Clark," "Pike," and "Henry and Thompson" volumes is already familiar.

The legendary Hamlet of the Norsemen.

"Hamlet in Iceland" is the attractive title of a work prepared by the industrious scholarship of Mr. Israel Gollancz, and published by Mr. David Nutt as Volume III. of the "Northern Library." The two preceding volumes of the series are Mr. Sephton's translation of "The Saga of King Olaf Tryggvason" and Professor York Powell's translation of "The Tale of Thronð of Gata." All Shakespearian students know that the Hamlet story is to be found in the twelfth-century chronicle of the Danish historian Saxo Grammaticus, but few are aware that even in Saxo's time Hamlet had for centuries been a legendary hero of the Norsemen. The first trace of the name that we have come upon is preserved in a fragment of verse quoted by Snorri, and attributed to one Snæbjörn, who lived in the tenth century. Even in Saxo's time, a considerable mass of legend had grown up about the name of Hamlet, although nothing of this intervening literature has been preserved. Saxo took up this material, and embodied it, with accretions from his readings in Livy, in the story with which all students of Shakespeare's "Hamlet" are familiar. But in some less sophisticated form the legend probably survived in the Icelandic consciousness down through the Middle Ages, for the seventeenth-century historian Torfæus, in his "Series Regum Danicæ," wrote of it as follows: "As regards Saxos Amlethus, as a boy at home in Iceland I frequently heard the story of Amlode told by wretched old crones, but I regarded it as merely an old wives' tale; later on, however, when I came across Saxo's noble account of the hero, I abandoned my boyish notion, and thenceforth left my friends no peace, but worried them to

find out for me the old story I had once heard, yet without success. At last, a few years ago, they sent me a story of Amlode, but no sooner had I perused it than I cast it aside, as altogether worthless and quite modern. It actually makes Hamlet not a Dane but a Spaniard! It must have been composed after the time of the Seythian Tamberlaine, for some of the details are certainly derived from this history." The manuscript of which Torfæus thus slightly speaks is preserved in Copenhagen, and is substantially identical with the "Ambales Saga" of which text and translation form the principal contents of the volume now before us. This work, dated *circa* 1600 is of great interest, and we are glad to have it printed, as it now is, together with extracts from a number of ballad-cycles and rhyming versions obviously based upon it. Mr. Gollancz has done his editorial work very thoroughly, providing not only a lengthy and learned introduction, but also a mass of illustrative matter, such as the rhymed passages already mentioned, selections from several allied sagas, from Saxo in both Latin and Low German, and from the modern Icelandic translation of the "Hamlet" according to Shakespeare.

BRIEFER MENTION.

In "The Evolution of the College Student" (Crowell), a booklet by President William DeWitt Hyde, we have "no dry essay or discussion of abstract principles, but a study in the form of imaginative letters passing between a living college student and his family and friends. The hero, Clarence Mansfield, opens his heart to his father and mother, and his friend and sweetheart Helen, at Willoughby College. Religious life at college, literary studies, thoughtless pranks, athletics, philosophy, college settlements, choice of a profession, the relations of labor and capital, are the topics that the young man discusses from the varying standpoint of his onward growth."

The following classical text-books are published by the American Book Co.: "Latin Prose Composition," based on Cæsar, Nepos, and Cicero, by Messrs. Charles C. Dodge and Hiram A. Tuttle, Jr.; "M. Tullii Ciceronis Lælius de Amicitia," edited by Professor John K. Lord; "Greek Prose Composition," by Mr. Henry C. Pearson; and "Plato's Apology of Socrates and Crito, and a part of the Phædo," edited by the Rev. C. L. Kitchel. Messrs. Charles Scribner's Sons publish "The Republic of Plato with Studies for Teachers," by Dr. William Lowe Bryan and Miss Charlotte Lowe Bryan.

Mr. Calvin S. Brown, of the University of Tennessee, has done a useful piece of work in editing, with suitable annotations, a volume of "The Later English Drama" (A. S. Barnes & Co.). It has been his object "to present in convenient and accessible form what has been done best in the English drama from the time of Goldsmith to the present." Six plays are included in his plan, Sheridan's two comedies and Goldsmith's one, the "Virginius" of Sheridan Knowles, and the two perennial plays of Lord Lytton. We are particularly glad to have the text of "Richelieu" thus presented, for it is better literature to read than most people suppose.

LITERARY NOTES.

Messrs. Charles Scribner's Sons send us "The Monastery," forming two volumes in the "Temple" edition of Scott's novels.

"St. Luke and St. Paul," in two volumes, are issued by the Macmillan Co. in "The Modern Reader's Bible," edited by Mr. R. G. Moulton.

"The State," an address by Mr. L. T. Chamberlain before the Patria Club of New York, is published in booklet form by the Baker & Taylor Co.

Volume VII. of "The Spectator," in the pretty new edition of Mr. G. Gregory Smith, has just been published by Messrs. Charles Scribner's Sons.

Mrs. Margaret Collier Graham, whose stories of California life are of the best that have been produced, has become associate editor of the "Land of Sunshine," at Los Angeles.

It is announced by Messrs. Charles Scribner's Sons that the authorized "Life and Letters of Eugene Field" will be prepared by Mr. Slason Thompson, of Chicago, and published by that house.

Miss Mary Wright Plummer's "Hints to Small Libraries" is published in a revised edition by Messrs. Truslove & Combs, New York. It is an excellent and useful book, even if it does slip now and then, as in calling THE DIAL a weekly publication.

The Werner Co. publish a new and enlarged edition of Professor James A. Harrison's "Spain in History," a work that is historically valuable and written in the most attractive style. The closing chapter comes down to the confinement of Admiral Cervera's fleet in the harbor of Santiago de Cuba.

"The Critic" makes a good start in its new career as a monthly magazine, with its issue for August. Pictures are evidently to be a chief feature; the "Lounger" department of literary chit-chat is extended, and put at the front; and a good variety of other timely matter makes up an attractive literary *mélange*.

"George Eliot's" "Silas Marner," edited by Miss R. Adelaide Witham; Coleridge's "Ancient Mariner," edited by Mr. Lincoln R. Gibbs; and Milton's "Paradise Lost," Books I. and II., edited by Dr. Homer B. Sprague, are the latest volumes in the "Standard English Classics," published by Messrs. Ginn & Co.

We regret exceedingly the demise, or at least the suspension, of that admirable paper "The Citizen," which has been published in Philadelphia for several years past. Its aims were high, and it pursued them with unflinching dignity and sobriety during the term of its existence. It was a civilizing agency in the best sense, and we trust that its resuscitation may yet prove possible.

The American School of Classical Studies in Rome will award three fellowships (of five hundred and six hundred dollars each) for the year 1899-1900. These fellowships, and all the privileges of the School, are open to women as well as to men. The examinations will be held next March, and copies of the circular of information may be had from Professor Minton Warren, of the Johns Hopkins University.

The report that Mr. James Whitcomb Riley, in collaboration with Mr. Paul Lawrence Dunbar, is engaged in writing a comic opera is entirely without foundation. The "Homestead" edition of Mr. Riley's works, in ten volumes, which Messrs. Charles Scribner's Sons publish

among their subscription sets, will be complete with the volume issued in September. The Bowen-Merrill Company, his regular publishers, will issue this fall "The Golden Year," a volume of Riley selections, compiled by Miss Clara E. Laughlin.

A new edition, revised and enlarged, of Mr. Edgar Stanton Maclay's "History of the United States Navy," in two volumes, has just been published by Messrs. D. Appleton & Co. Our extended review of this work at the time of its first appearance makes unnecessary any further comment, beyond mention of the fact that the history has been supplemented by several new chapters, and brought strictly down to date.

Mr. Austin F. Apgar's "Birds of the United States East of the Rocky Mountains," just published by the American Book Co., is "a manual for the identification of species in hand or in the bush," and, in spite of the many excellent bird-books published during the past few years, still finds a place waiting for it. The work is abundantly illustrated, and supplied with all the needful keys, indexes, and description of ornithological terms.

Messrs. Doubleday & McClure expect to have ready September 1, General Miles's book on "Military Europe," the result of his official visit abroad at the time of the late Greek War. Books on war subjects and characters are likely to be a feature of the fall publications, the same firm announcing, in addition to the above, "Our Navy in the Philippines," by Mr. John T. McCutcheon, with illustrations by the author; "A Gunner Aboard the Yankee," a boy's book about our late war; and Mr. Hamlin Garland's Life of General Grant. Messrs. D. Appleton & Co. announce Mr. Dana's "Recollections of the Civil War," and a Life of Admiral Porter, by Mr. James R. Soley; while Messrs. H. S. Stone & Co. have nearly ready "The Spanish-American War as Seen by Eye-witnesses."

Georg Moritz Ebers, Egyptologist and writer of historical romance, died at his home near Munich on the eighth of this month, at the age of sixty-one. Born at Berlin, March 1, 1837, the son of a banker, who died before the child saw the light, he was educated at first by his mother, and afterwards studied at Göttingen. He at first took up jurisprudence, but oriental studies soon claimed his attention, and, following Lepsius and Brugsch, he devoted himself to the history of ancient Egypt. In 1865 he became a docent at Jena, and in 1870 was called to a professorship at Leipzig, a post which he held until 1889. A paralytic stroke in 1876 turned him from the more strenuous work of scholarship into the path of a writer of historical fiction, in which he had won fame as early as 1864 with "Eine Aegyptische Koenigstochter," which remains almost, if not quite, the best of his many novels. Other works of this class were "Uarda," "Homo Sum," "Die Schwestern," "Der Kaiser," "Serapis," "Kleopatra," "Die Nilbraut," "Per Aspera," "Die Gred: Roman aus dem Alten Nürnberg," "Die Frau Bürgermeisterin," "Im Blauen Hecht," and "Arachne," published a few weeks ago. His works of scholarship include the discovery and editing of the "Papyrus E," "Aegypten in Wort und Bild," "Durch Gosen und Sinai," and "Palästina in Wort und Bild." His historical novels have been very popular, although they never succeeded in producing a really vital reconstruction of the life and civilization with which they were concerned. The author's powers of characterization were defective, and his romances were unduly weighed down by their wealth of historical and archaeological detail.

LIST OF NEW BOOKS.

[The following list, containing 67 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Washington after the Revolution, 1784-1799. By William Spohn Baker. Large 8vo, gilt top, uncut, pp. 416. J. B. Lippincott Co. \$2.50.
The Life and Correspondence of Rufus King. Edited by his Grandson, Charles R. King, M.D. Vol. V., 1807-1816; with portrait, large 8vo, gilt top, uncut, pp. 563. G. P. Putnam's Sons. \$5.

HISTORY.

- Europe in the Nineteenth Century. By Harry Pratt Judson, LL.D. Illus., 12mo, pp. 342. "Chautauqua Reading Circle Literature." Flood & Vincent. \$1.
Twenty Centuries of English History. By James Richard Joy. Illus., 12mo, pp. 318. "Chautauqua Reading Circle Literature." Flood & Vincent. \$1.
Spain in History. By James A. Harrison; with Introduction by G. Mercer Adam. New edition, revised and enlarged; 8vo, pp. 603. Werner Co. \$1.50.

GENERAL LITERATURE.

- What Is Art? By Leo Tolstoy; authorized translation from the Russian by Aylmer Maude, with author's last revisions. With portrait, 12mo, pp. 237. T. Y. Crowell & Co. \$1.
From Chaucer to Tennyson. By Henry A. Beers. New edition; with portraits, 12mo, pp. 325. "Chautauqua Reading Circle Literature." Flood & Vincent. \$1.
Men and Manners of the Eighteenth Century. By Susan Hale. 12mo, pp. 326. "Chautauqua Reading Circle Literature." Flood & Vincent. \$1.
What Is Art? By Count Leon N. Tolstoy; trans. from the Russian by Charles Johnston. 12mo, pp. 298. Henry Altman. \$1.
Ummagga Jataka (The Story of the Tunnel). Trans. from the Sinhalese by T. B. Yatawara, M.C.B.R.A.S. Large 8vo, uncut, pp. 242. London: Luzac & Co.
Bacon or Shakespeare? An Historical Enquiry. By E. Marriott. 8vo, uncut, pp. 46. London: Elliot Stock. Paper.

NEW EDITIONS OF STANDARD LITERATURE.

- Barry Lyndon, Fitz-Boodles Papers, etc. By W. M. Thackeray; with Introduction by Anne Thackeray Ritchie. "Biographical" edition; illus., 8vo, gilt top, uncut. Harper & Brothers. \$1.50.

POETRY.

- New York Nocturnes, and Other Poems. By Charles G. D. Roberts. 16mo, uncut, pp. 84. Lamson, Wolfe, & Co. \$1.
By the Aurelian Wall, and Other Elegies. By Bliss Carman. 16mo, uncut, pp. 133. Lamson, Wolfe, & Co. \$1.
Farm Ballads. By Will Carleton. New edition from new plates; illus., 12mo, pp. 147. Harper & Brothers. \$1.25.
Perennia. By Alice E. Hanscom. 12mo, gilt top, uncut, pp. 62. Cleveland: Helman-Taylor Co. \$1.
The Shrine of Love, and Other Poems. By Lucien V. Rule. With frontispiece, 16mo, gilt top, uncut, pp. 132. H. S. Stone & Co.

FICTION.

- In the Sargasso Sea. By Thomas A. Janvier. 12mo, pp. 293. Harper & Brothers. \$1.25.
The Hundred, and Other Stories. By Gertrude Hall. Illus., 12mo, pp. 265. Harper & Brothers. \$1.25.
Life Is Life, and Other Tales and Episodes. By Zack. 12mo, uncut, pp. 319. Charles Scribner's Sons. \$1.50.
The Chase of an Heiress. By Christian Reid. 12mo, pp. 261. G. P. Putnam's Sons. \$1.; paper, 50 cts.
The Looms of Time. By Mrs. Hugh Fraser. 12mo, pp. 295. D. Appleton & Co. \$1.; paper, 50 cts.
Ye Lyttle Salem Maids: A Story of Witchcraft. By Pauline Bradford Mackie. Illus., 12mo, gilt top, uncut, pp. 320. Lamson, Wolfe, & Co. \$1.50.
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The Nature and Development of Animal Intelligence. By Wesley Mills, M.A. 12mo, pp. 307. Macmillan Co. \$2.
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Plant Life. Considered with special reference to form and function. By Charles Reid Barnes. Illus., 12mo, pp. 428. Henry Holt & Co. \$1.12.
Birds of the United States East of the Rocky Mountains: A Manual. By Austin C. Apgar. Illus., 12mo, pp. 415. American Book Co. \$1.
The Five Post-Kleisthenean Tribes. By Fred Orlando Bates, Ph.D. 8vo, pp. 71. "Cornell Studies in Classical Philology." Macmillan Co.

REFERENCE.

The Reference Catalogue of Current Literature: Containing Full Titles and Prices of Books Now in Print and on Sale, and an Index Containing Nearly 100,000 References. In 2 vols., 8vo. New York: Office of the Publishers' Weekly. \$5. net.
A Library Dictionary of the French and English Languages. By Ferdinand and E. A. Gase. Large 8vo, pp. 956. Henry Holt & Co. \$4.
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Schiller's Wilhelm Tell. Edited by Arthur H. Palmer. With portrait, 16mo, pp. 404. Henry Holt & Co. \$1.

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No. 293. SEPTEMBER 1, 1898. Vol. XXV.

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COUNT TOLSTOY.

We shall come, early in the present month, to the seventieth birthday of the great Russian whose name stands at the head of this article, and whose preëminence among the writers of his country now living is indisputable. More than this, we may say that his name could not fairly be omitted from a list of the half dozen greatest writers now living anywhere in the world. The other names in such a list would perhaps be those of Ruskin, Swinburne, Björnson, Ibsen, and Carducci. Other names might possibly be substituted, with good reason, for one or two of these; but, however such a list were constituted, it would illustrate in a striking manner the shifting of the centre of intellectual gravity from the South to the North, from the Latin races to those of Teutonic and Slavonic origin. When Hugo and Renan were living, to name no others, the balance was more evenly held; but now the great Italian poet alone stands in anything like the first rank, having for his peer no other Italian, no Spaniard, and even no Frenchman.

Returning, after this brief digression, to our main subject, we feel bound to emphasize the opinion, often expressed in these pages, that Russian literature is adorned by one artistic personality even more important than that of Count Tolstoy. In the work of Tourguénieff the art of fiction seems to have made its longest reach towards absolute supremacy of achievement. There is something almost despairing in the perfection, the finality, the triumph of the man who created "Spring Floods" and "On the Eve." From the structural point of view, the best work of Count Tolstoy, rich as it is in experience, in sympathy, in psychological truth and noble idealism, seems rude in comparison with those masterpieces. The generous dying message of the elder novelist, enjoining the "great writer of our Russian land" to return to his literary labors, must not blind us to the fact that an even greater writer sent the message as he neared the close of his own career. As all the world knows, the plea was unheeded by its recipient; for the same year (1877) had marked the completion of both Tourguénieff's "Virgin Soil" and Count Tolstoy's "Anna Karénina," — that is, of the last significant

artistic production of each of the two great writers concerned. The younger man refused to carry on the torch that was offered to his hand, seeking instead lights that seemed to him more trustworthy, but that were destined to lead his steps far astray into the morasses of mysticism. We trust that this expression may not seem too harsh to those of his disciples whose lives have been lifted to a higher ethical plane by the example of his great renunciation; but we believe that art, with its implicit teaching, acts more effectively upon conduct, in the long run, than do any of the devices of formal didacticism.

Discerning readers of "Anna Karénina" could hardly escape the signs of a crisis in the life of its author. While a very deep sort of penetrative insight was displayed in the delineation of most of the characters of the novel, that of Levine — the most important ethically, although not the most brilliant — seemed to exhibit a more complete sincerity than the others; and it was evident that the story of his restlessness, his perplexity, and his provisional solution of the difficult problem of existence, must be taken in some sense as the author's own spiritual autobiography. Levine's last words are extremely significant.

"I shall probably continue to get out of temper with my coachman, to go into useless arguments, to air my ideas unseasonably. I shall always feel a barrier between the sanctuary of my soul and the soul of other people, even that of my wife; I shall always be holding her responsible for my annoyances, and feeling sorry for it directly afterwards. I shall continue to pray without being able to explain to myself why I pray; but my inner life has won its liberty; it will no longer be at the mercy of events, and every minute of my existence will have a meaning sure and profound which it will be in my power to impress on every single one of my actions, that of being good."

In giving these words to the character whose inner life most clearly reflected his own, the author made only too evident the preoccupations that were even then absorbing the greater share of his intellectual energies, and it was as a natural consequence of this state of mind that he set about the production of that remarkable series of religious writings — studies in applied socialism and simplified Christianity — that have been put forth during the past score of years, and have attracted a wider, if less discriminating, attention than was ever at the command of his books that really belonged to literature.

It was at the same age, and under similar conditions of mental and emotional stress, that the greatest of living Englishmen turned his

back upon a brilliant past, and determined henceforth to devote himself to the preaching of ethical truth, and the betterment, by effective practical example, of his fellow-men. In the case of Mr. Ruskin, as in that of Count Tolstoy, there was the same fervor of conviction, the same prophetic fire, the same iconoclastic zeal, and, we are regretfully constrained to add, the same essential futility of the means by which the regeneration of society was to be accomplished. Neither the road-making of the one nor the shoe-cobbling of the other could cause more than a ripple upon the social waters that needed to be so deeply stirred, and in both cases there was inculcated the false notion that because the simplest things are worth doing well the rarest powers of genius are best employed in showing how these simple things should be done. It is the earlier and not the later work of both men that will have the saner and more enduring influence, because, while no less fine in spirit than the later work, it is also done upon the terms of art and is allied with the everlasting power of beauty. There is, indeed, something almost blasphemous in the words with which both these men speak of the great work of their earlier life, — in the language with which Mr. Ruskin scornfully characterizes as "fine writing" those pages of his own that first gave to so many readers the vision of the world of natural beauty, in the vehemence with which Count Tolstoy, in the very latest of his books, rejects the ministry of the divinest forms of art that the ages have bequeathed to us.

But, in spite of himself, and in spite of his own condemnation of the work done by him in the days that he now looks back upon as unregenerate, Count Tolstoy has won a high place among the great writers of the nineteenth century, and won it by that work which now, engaged as he is in a futile religious and social propaganda, seems to his perverted vision so comparatively unimportant. When his living personality shall have passed from the view of men, when his tracts and his parables and his religious polemics shall have taken their place in the intellectual lumber-room which contains the vagaries of great souls gone astray, when his autobiographical writings shall be valued only as curious revelations of a mind out of joint, he will be remembered and admired and extolled as the author of "War and Peace," that epic of the Russian people in the most tragic hour of its consciousness; of "Anna Karénina," that sincere and poignant portrayal

of a group of intensely human souls; by the slighter and earlier sketches of the Crimean War and the Cossacks and the Caucasus that exhibit in some respects a finer art than the two colossal productions by which he is best known. Recognition of the defects of these works will, in the long run, be fairly balanced by recognition of their power and their insight, and upon the world-wide fame that they have won during the last ten or twelve years will be set the seal of the approving judgment of posterity. Men will smile at the color-blindness of his æsthetic writings, and at the pathetic lack of the historical sense so characteristic of his social and religious philosophy, but they will have only respect and wonder for his achievements during the years before he set about the hopeless task of reforming the world.

Even in the least permanently valuable work of so masterful a spirit there is, however, matter for reflection; and a uniform English edition, by competent translators, of the entire writings of Count Tolstoy, would be a desirable undertaking for some enterprising publisher. Although most of his books have been put into English, the translations make a heterogeneous collection, both in appearance and efficiency; their mechanical form at present too often arouses distaste, and their execution as translations too often excites the suspicion that ideas have been inaccurately reproduced or omitted altogether. It would be very fortunate if the complete works of Count Tolstoy were made accessible in an English form above reproach as to their external parts, and deserving of full confidence as to their translation.

TIME-GUAGE IN LETTERS.

Homer's Chapman (to reverse the phrase of Keats) takes occasion, at the close of the Twelfth Book of the *Odyssey*, to remark, in the tongue most familiar to him, *Opus novem dierum*. This comment we are to understand as a mild and justifiable boast of good work done quickly. The Elizabethan period, to which the author just cited belonged, has long been accepted as the epoch of greatest mental activity known to English literature. Yet throughout that period, the affectation on the part of writers (if affectation there were) was that of inspiration rather than of plodding — as though their motto had been *Currente Calamo*.

Of course, to primitive people there is something fascinating in the very fact of improvisation; to them, in every man of genius not only is there an eye in a fine frenzy rolling, but the genius, to be

consistent, must be instantaneously, rather than laboriously, creative. Even in the early part of the present century, it was the effort of the approving biographer to maintain that what his subject did he not only did well but did rapidly. *Bis dat qui cito dat* was then a motto of universal acceptance. O'Connell's definition of oratory, as the faculty of thinking on one's legs, is in the same vein. This cultus of the off-hand and inspirational naturally had its dissenters; hard-headed, practical observers, who with half-closed eyes would remind the tyro that there is "no excellence without great labor," — or, more briefly still, that "easy writing is d—d hard reading." Still, youthful enthusiasm, even in a biographer, was not to be denied; and the minds of our ancestors were fed with tales of how Lope de Vega wrote one of his thousand plays in a single forenoon, and was found watering his flowers at midday, declaring that this last exertion had tired him considerably! (This on the word of Prescott.)

In earlier days, swift workmanship was part and parcel of the poet's equipment. Hence we are gravely told, on the highest authority, that Byron wrote "The Corsair" at ten sittings, the entire time scarce occupying three weeks. Of like marvellous celerity was the writing of "The Siege of Corinth," achieved while dressing for a ball. Of "The Bride of Abydos," disinterested biographers declared that the poet wrote it in a single night, without once mending his pen; and, in proof thereof, that same un-mended pen was placed on exhibition in a glass case, among other curios! Macaulay, to whom we are indebted for these instances, goes on to remark that swiftness of execution, while it by no means furnishes an excuse for that which is done badly, does certainly give an added interest to a masterpiece.

When men attain notoriety, the public rushes to confirm that notoriety. Tales of the marvellous in illustration of the favorite's prowess pour in from every source; some from pure love of the subject, but most from absolute love of the marvellous for its own sake. Byron is only one of numerous instances in which the assumption of a miraculous gift of speed was used to quicken interest in an author's work. In France the same influence was at work at the same period, and it probably reached its acme in the stories of the wonderful fecundity of Alexander Dumas. Not until suit was brought against the author of "Monte Cristo" by various real or pretended collaborators, did the public awake to the fact of Dumas's composite authorship. It then became notorious that he kept a corps of authors to work out his ideas. Thus, the author gained in reputation for astuteness, for business sagacity — but the marvel was no more.

This fad of superhuman velocity has had its reaction. Now-a-days, almost all interviews with celebrated authors chronicle the fact that their subjects are hard-working men! In dealing with the latest production of that most sensational and voluminous of our authors, Mr. Hall Caine, publishers and

reviewers proclaimed not only the years of labor which the work had consumed, but the fact that before being committed to the press the author had wholly rewritten the book, with painstaking corrections and amendments. Had the fashion of Byron's day still prevailed, Mr. Hall Caine is just the man to have written the whole of it, under oath, in forty-eight hours!

The prefaces of works published half a century ago almost always referred to the difficulties encountered in their production by the author. Other avocations, political necessity, and even bereavement, were frequently cited as compelling a brief desultory period of industry, — as when Arthur apologizes for his "Successful Merchant," its shortcomings, even its etiology, by affirming a season of "long involuntary leisure." When Thomas Moore, in his preface to "Lalla Rookh," observed that in justice to his own industry he felt obliged to mention the long and laborious reading he undertook to secure the necessary local color, the critics contemptuously remarked that the poet had better keep such details to himself! Nowadays, the author's preface will usually give assurance of conscientious toil in which no pains have been neglected to achieve the requisite accuracy and finish. The minutiae of the workshop are unflinchingly set forth in magazines, often accompanied by pictures wherein the authors are represented as hard at work: Mr. Howells glued to a desk driving his pen—with great redundancy of cuff; Mr. Barry, in brown study, stands with his hands in his pockets; while Mr. Kipling stares superciliously at us through the largest spectacles that ever ornamented presbyopic genius.

The author of former days said, in effect: "Look at me. I pour forth my rhapsodies, from pure inspiration. And this is genius." The author of the present day seems to say (with an eye on the other): "Look at me. I pretend to no unusual powers. To me, as to Lord Bacon, Genius is patience; or, as another has put it, the art of taking pains." Of these two extreme methods as regulated by the time-gauge, one is the affectation of aristocracy in letters; the other is the claim of affiliation with the proletarian order. Fortunately, we are not compelled to the adoption of either method; but if we were, our choice would light upon the man who trusts to results, does not make us partners of his toil by a wearisome recital of past labors. The "get-there stroke" of a winning though much derided crew suffices, be the time long or short.

A student displayed a thesis he had just finished, observing, "That ought to be good, for it cost me trouble enough!" Does not the remark embody the sentiment of those who would apotheosize literary toil for its own sake? A further instance: An eminent scientific man, Marshall Hall, who enriched the world of physics by the notable discovery of reflex action, did what he could to destroy some of the fine dramatic effect of his work; for when he fell beneath the blandishments of the interviewer, at last, he stated numerically the exact number of

hours consumed in this discovery. Captain Barclay, who walked one thousand miles in one thousand hours, thereby striding into immortality, did a less ignominious thing than did our scientist, when he invented against time.

The powers that come direct from Heaven, and cost us nothing, are alluded to as "gifts." The word is a favorite one with Natty Bumppo, and (to bring together extremes) we may also recall that the great British orator, Edmund Burke, when he wishes to offer the highest praise of chivalry, speaks of its possession as the "unbought grace of life."

Is it from a commercial sense of equivalents that our eulogists of labor value a work for what it has cost in effort? But why should we rate the gifts of the gods as negotiable treasure?

S. R. ELLIOTT.

CAPRICE OF THE MUSES.

Of old the Muses sat on high,
And heard and judged the songs of men;
On one they smiled, who loitered by:
Of toiling ten, they slighted ten.

"They lightly serve who serve us best,
Nor know they how the task was done;
We Muses love a soul at rest,
But violence and toil we shun."

If men say true, the Muses now
Have changed their ancient habitude,
And would be served with knitted brow,
And stress and toil each day renewed.

So each one with the other vies,
Of those who weave romance or song:
"On us, O Muse, bestow the prize,
For we have striven well and long!"

And yet methinks I hear the hest
Come murmuring down from Helicon:
"They lightly serve who serve us best,
Nor know they how the task was done!"

EDITH M. THOMAS.

COMMUNICATIONS.

THE POETRY OF THE CUBAN WAR.

(To the Editor of THE DIAL.)

I beg leave to acknowledge the receipt, through your kindness, of the new battle-song by Mr. E. S. Willcox, entitled "I Hear Afar the Rolling Drum," sent presumably by its author or publisher as a courteous but crushing rejoinder to my complaint (THE DIAL, Aug. 16) of the lack of good Cuban-War poetry. Mr. Willcox's production, though not perhaps of a sort to greatly uplift the soul, or to send a man rejoicing to the cannon's mouth, is still fairly well rhymed and tuneful; and I shall certainly sing it myself and recommend it to my friends. But I do not think it forms in itself a sufficient answer to the charge that the poets of America did not rise to the occasion furnished by the late war. Some sparks of true lyric fire struck from the soul, say, of

Mr. Stedman or Mr. Gilder, or even Mr. "Ironquill," might reasonably have been expected. Certainly had Mr. Whittier been with us such deeds as Hobson's would not have gone unsung. It is argued that the war with Spain was not, like our Civil War, one sanctified by principle, but that it was a mere fight (dare I say "serap"?) forced on the government by a morbid popular craving for excitement; and that therefore our poets were not likely to find much inspiration in it. But the plea is hardly a valid one. Whatever one may think of the war with Spain in its origin, or as a whole, it undeniably had its episodes of heroism as fine as ever fired the soul of bard. Even Professor Norton must have felt at times like "dropping into poetry." Then turn to the Crimean War—one which few humane and intelligent Englishmen favored at the time, and which no Englishman not a Jingo and a rabid Russophobe pretends to justify now. It was certainly not a war "sanctified by principle"; but it evoked the "Charge of the Light Brigade." In reply to the statement in the press cutting you send me, that I either do not "read the newspapers" or else have "set my poetry-gauge too high," permit me to say that I do, of sad necessity, read (or skim) the newspapers regularly—cords of them; and it was in the course of this pursuit that I was struck by the fact deplored in my first letter. As to "setting my poetry-gauge too high" for the occasion, I may safely leave that question to readers of *THE DIAL*. At all events, if the late war evoked one poem as good, or half as good, as "Barbara Frietche," even, or one song as stirring as "Marching Through Georgia," I have certainly failed to see the one and to hear the other.

W. R. K.

Pittsfield, Mass., August 25, 1898.

AN AFFRONT TO AMERICAN POETS.

(To the Editor of *THE DIAL*.)

It was with surprise as well as indignation that I read in your valued journal of last issue the querulous complaint of a correspondent who signs himself "W. R. K.," that the recent war has "evoked no poetry worth mentioning." "W. R. K." appears to be one of those bookish and supercilious persons who wilfully ignore or belittle (for reasons best known to themselves) the surprising amount of really good poetical work done in our daily papers. Now I am glad to say I have seen some splendid and stirring poems on Cuban War subjects in the papers during the summer, and I have carefully preserved them. Two stanzas from one of these (entitled "Maine To Her Sons") I subjoin, hoping they may meet the eye, and perhaps the approval, of "W. R. K.":

"Hark! o'er Katahdin's craggy head
Columbia's eagle fiercely screams,
And swift athwart the darkling sky
(Like tail of comet hurtling by)
His plumage proudly streams—
Aux Armes!

"Arise! Arise! ye sons of sires
Who distaff left to him who runs:
None but the dastard stops to choose,
So, heroes, stiffen up your thaws,
And limber up your guns—
Aux Armes!"

I shall not say here who wrote the above verses; but they appeared in a well-known Maine journal, a copy of which is at your service, should you care to print the poem entire—nine stanzas. Perhaps this "war poem" may not come up to "W. R. K.'s" exalted standards;

but it seems to me to have a rude thrill in it, which is the great test of merit in productions of its class. The first stanza has in it a ring of Thomas Gray (*vide* "The Bard").

JOSEPH P. PERKINS.

Penobscott, Me., Aug. 21, 1898.

[Without disparaging the poetic quality of our correspondent's sample stanzas, we may say that the strain is not just the one we would choose to march to death to, and something more will be needed to close the case in favor of the war-poets. — Editor *THE DIAL*.]

THE FOREIGN-LANGUAGE SCHOOL IN JAPAN.

(To the Editor of *THE DIAL*.)

I have already referred in your columns to the establishment of a Foreign Language School in Tokyo for the purpose of advancing post-graduate study in certain foreign languages. The first year's work of this institution has been very successful; and the prospects for its second year are most encouraging. Instruction has been given in seven foreign languages—English, French, German, Russian, Spanish, Chinese, and Korean. Each of these languages has not only a capable Japanese teacher of translation and grammar, but also a native teacher of conversation and composition. The director of this school is Naibu Kanda, a graduate of Amherst College in the class of '78 and now a prominent educator of this Empire. The principal Japanese teacher of English is Eiji Asada, who is a graduate of the Northwestern University ('91), and also has the honor of having received the first degree (Ph.D.) granted by the (new) University of Chicago. If the other Japanese teachers are as well qualified as these two, the school is well equipped.

I am informed that the faculty meetings of this school are very interesting, not only because they are cosmopolitan but also because they are rather Babel-like. The German understands no language except his own; the Korean is in the same condition; the Chinese understands only English, and the Frenchman only German; the Englishman understands French and a little German; the Spaniard understands French and English; while the Russian, the best scholar of all, understands French, German, and a little English. Each Japanese teacher generally understands only the one language which he is teaching. Hence, there is no common language, although French is said to be the most widely understood, with English and German next.

An interesting story is told of the call which the director of this school made upon the German immediately after the arrival of the latter in Tokyo. Mr. Kanda could not use German, and tried both English and French in vain, but finally managed to make some communication by writing Latin!

This foreign Language School is organically connected with the Higher Commercial School, which also boasts a very flourishing English-speaking Society. The annual exhibition of this society has just been held, and passed off very successfully. The native pupils rendered popular English songs, even negro melodies; gave recitations from Shakespeare, Dickens, Hood, Longfellow, Webster, and Mark Twain; with an original debate in English, which was especially good. These things serve to illustrate the remarkable progress that has been made in a nation which fifty years ago was closed to the rest of the world.

ERNEST W. CLEMENT.

Tokyo, Aug. 8, 1898.

The New Books.

GENERAL MILES IN EUROPE.*

In the summer of 1897, as will be remembered, General Nelson A. Miles, the Alcibiades and Commander-in-Chief of our now victorious army, went abroad in a semi-official way mainly with the purpose of observing the Greco-Turkish war then in progress. The war ending shortly, he was called to London to represent us at the Queen's Jubilee, whence he crossed over again to the Continent to attend the autumn military manœuvres. We were all pleased at the time over General Miles's appointments, for we felt that he was precisely the man who would appear well where appearances count for so much, and we reflected with secret satisfaction that no matter how gorgeous the "function" or how fine the assemblage at which he might be officially called upon to assist, his figure and equipment could not fail to win the approval of the critical. It is gratifying to learn now, from his lively and entertaining book, "Military Europe," that the General not only had a pleasant and profitable time while abroad, but also that he was received in high places everywhere with the consideration due to his exterior and credentials.

The question, however, here naturally arises whether, in case General Miles should revisit Europe officially in the near future, the "consideration" with which he was received last summer would not ripen into something a good deal more effusive, now that this country has shown that it can fight as well as trade, and has thereby signally upset a once current theory that, in the kind words of Mr. Kipling, America was a mere "big, fat republic" wallowing in dollars, and as easy a prey as China to the first European power (Spain not excepted) that might see fit to attack it. To the friend of true progress it is saddening to note the signs (manifest, for instance, in the changed status of Japan, in the rehabilitation of Turkey, and in the new regard, since Majuba Hill and the defeat of Jameson, for the rights of the little Boer republic) that, after all, Ability to Fight is the one virtue that commands substantial and unequivocal respect in Europe. Our own present case seems to be also one in point. We have unexpectedly beaten Spain with an ease and swiftness that would be comic were it not for the tragic plight and the bravery of the vanquished;

and lo! of a sudden the name of our friends oversea is legion. Foreign powers that, so long as the issue of our quarrel with Spain was comparatively doubtful, were cool toward us and even hostile, now tender us the hand of amity, and are not above assuring us confidentially that, though appearances were to the contrary, it was all along "Codlin that was the friend, not Short."

But we are forgetting General Miles. Leaving Washington on May 4, 1897, he visited in turn Constantinople, Athens, Lamia, where the contending armies were then facing each other, London, St. Petersburg, Peterhof, where he conversed with the Czar, Krasnoe-Selo for the Russian manœuvres, Berlin, Essen at Krupp's invitation, Homburg for the German, and St. Quentin for the French, manœuvres. General Miles was highly impressed with the good qualities of the Turkish soldiers, finding them "among the most effective in the world," a fact for which there are several reasons. First, the Turks are a strong race, used to hard labor, and hence are good raw material physically; secondly, their religion inculcates obedience, enforces simple and temperate habits, and guarantees immediate entry into the joys of a very conceivable paradise to the believer who dies in battle. The term of service, too, required in Turkey is long (twenty years), and a great deal of that service during the past century has been active. In fact, the Turk is now seen to be, in respect of his army at any rate, by no means the Sick Man of Europe about to take leave of his neighbors and his estate. General Miles formed a high opinion of the Turkish commanders, notably of Osman Pasha, who reminded him strongly of Grant:

"He is a man about sixty-six years old, well built, of medium height, strong in physique, and intellectually the peer of any of the field-m Marshals I subsequently met in Europe. . . . In referring to the success of the army, the rapidity with which it had been mobilized, and the universal success in the series of battles just ended between the Turks and Greeks, he made a significant remark. 'Persistence,' he said, 'is the great secret of success in war. If an army is not successful one day, tenacity of purpose and persistence will in the end bring victory.' This was very characteristic of the man who commanded the government forces in the latter part of our great civil war."

General Miles had an audience of the Sultan in the Imperial Palace, where he was cordially received by the Great Assassin, who led the conversation at once toward military topics:

"He manifested great interest in military matters, and was thoroughly posted on the equipment of armies, the use and effect of modern appliances of war, the use of heavy machinery in the movements of the heaviest

* *MILITARY EUROPE.* By General Nelson A. Miles. Illustrated. New York: Doubleday & McClure Co.

high-power guns, as well as the most intricate mechanism of small arms, and the use and effect of smokeless powder and high explosives. His small stature, sharp, dark eyes, prominent nose, of the Roman type, full beard, were not unlike the marked characteristics that I have noticed in some men of our country."

Arrived at Athens, General Miles found a very different state of affairs from that prevailing at the capital of the victorious Turks:

"I came to a city exposed on every hand, deficient in military resources, its government dejected by defeat, its people dissatisfied with their rulers and divided in their opinion of what had been done, or what course should be pursued in the future. . . . Many were defiant, and loudly argued for fighting to the bitter end; others were hoping for an interposition of the powers, which, if it left their country humbled, still would prevent the Turks from appropriating it altogether."

The officers of the Greek army seemed to General Miles to be an intelligent, patriotic body of men, though then naturally much depressed at the result of the campaign. The soldiers had endured hardship and disaster with fortitude, but were greatly disheartened, their only hope being that something might occur to end hostilities. There was a great want of proper equipment and supplies, and the army was badly demoralized, both by the lack of food and shelter, and by the presence of a multitude of refugees, numbering 50,000 perhaps, who had abandoned their homes carrying with them what little of their scant belongings they could transport upon their backs, in carts, and upon a few pack-animals. Clearly, the Greek army was doomed to certain disaster in the event of further fighting; and the Turk, reeking from his Armenian exploits, had won a new lease of political life in Christian Europe.

The author's account of the Jubilee is graphic, but he tells us little that is new now in the history of that splendid pageant which lent so powerful an impulse to the growing spirit of "Imperialism" in Europe. Not since the days of Rome had the beck of a single sceptre brought together figuratively at an Imperial capital so imposing and motley an array of tributary peoples. The spectacle was not lost on Russia, Germany, and France. General Miles attended the great naval review off Spithead, where, he notes, "In the line of foreign vessels was a single warship of the United States, the 'Brooklyn.' She was the only vessel in the line painted white, and the irreverent tars called her the 'cement factory.'" Spain, we remember, was represented by the "Vizcaya," a formidable looking craft that easily outranked in foreign eyes the untried representative of our "brand new dollar navy." But times change.

General Miles's account of the military manœuvres is interesting, and carries the weight of expert opinion. He tactfully steers clear of odious comparisons of armies that, rivals in point of efficiency and preparedness to-day, may possibly be rivals on the battle-field to-morrow. The Russian review at Krasnoe-Selo he considers one of the finest military displays he ever witnessed. Russian officers are "skilled and accomplished," and their men are "well disciplined and well-armed":

"The Russian army is, I think, capable of greater endurance in the field than any other in Europe. The infantry and artillery are composed of strong, hardy men, and the cavalry are unexcelled. The Cossacks constitute perhaps the best of the mounted troops."

The author was much interested, while watching the combats at the German manœuvres, in the effect of the smokeless powder:

"One heard the sound of cannon and the rattle of musketry, but saw nothing until the troops advanced or retreated across the country within his line of vision. Thus one formerly valuable means of judging of the whereabouts of an enemy and of the progress of a battle is taken from a commanding officer by the use of smokeless powder."

General Miles, as we all know, was to have a better opportunity of judging of the value of smokeless powder later on; and he now doubtless coincides fully with Colonel Roosevelt's opinion in that matter—as well as in certain other views of the plain-spoken Rough Rider's of a like general tenor and bearing. Black powder and Springfield rifles are now, we trust, rated with "Brown Bess" muskets and flint locks, so far as our troops are concerned.

General Miles was favorably impressed, as may be supposed, by both the German and French troops; but his cautious estimates afford little clew as to which of the two armies he would pick for the winner should hostilities again break out. To the Italian army he pays the compliment of saying that it is more serviceably and tastefully uniformed than most troops, and that, although it has seen some reverses of late, it is now "in a very high order of discipline, instruction, and equipment, and makes a creditable showing."

"During my stay in Rome there was a review by the King of Italy, accompanied by the King of Siam, of some 12,000 of the best Italian troops. It would be hard to excel this body in uniform, military appearance, and general excellence of condition."

General Miles's book, while its magazine origin is evident throughout, is informing on military matters, and will prove pleasant and profitable reading. There are a number of good illustrations.

E. G. J.

CHIPS FROM A CRITIC'S SHOULDER.*

A distinguished writer for "Literature," not long ago, endeavored, in his own charming way, to conceal from his readers the idea that there was at present an opportunity in American letters for a critic. I do not know just how I managed to catch his idea myself; possibly I jumped at it because something of the sort had crossed my own mind. What Mr. James thinks of the already established authors of the dozen or two volumes of essays on literary subjects which have appeared in the last twelve months or so, he does not say. It does not seem to me that they occupy, certainly they do not fill up, that "room at the top" in which the critic mentioned shall sit and consider the works of the world beneath. I have wondered why so few of them really fired the mind.

For these reasons, I turned to Mr. Chapman's volume of essays with a feeling that here, perhaps, might be found the man who was sought. Mr. James suggested the question, but left it open. Certainly we have in these essays more serious work than usually appears in such collections,—serious, not thereby dull and tedious, but worth considering. I should like to consider them all if there were space. But the essays on Emerson and Whitman had already been more or less discussed before the book was published; so that there will be reason enough for speaking only of the essays on Browning and Stevenson.

Of these, the first seems to me admirable. It takes rather a simple but a perfectly maintainable view, and keeps it before the reader clearly and well. It is a view which will open Browning up to a good many people. To Browningites it may not bring much,—not even pleasure. But not everybody has read Browning yet; there are a good many who are only now beginning the experience. Mr. Chapman says that the great mass of Browning will in future be rediscovered by "belated sufferers from the philosophy of the nineteenth century." I imagine that there are large numbers of these belated sufferers now-a-days,—there are always many such,—people in this case who are just awakening to the dangerous opinions of Renan and Strauss, are just becoming conscious of the hypotheses of Darwin and Spencer, who have lately been introduced to the paintings of Burne-Jones, and the music of Wagner, and the writings of Ruskin. These people have to accommodate Browning somehow, and they are

apt to find it difficult. Mr. Chapman's essay ought to put them in the right way; and this is proof of its excellence in another direction, a direction in which Mr. Chapman was probably aiming, unconscious of the particular use which I have suggested. Mr. Chapman's idea was to show what had actually been the relation of Browning to the middle of the nineteenth century. He is a critic who studies the fact with disinterestedness, not a diffuser of popular culture. Still, if Mr. Chapman has arranged the standpoint so that approachers of Browning see everything in right perspective, it is probable that he has clearly in mind the way the thing really was to contemporaries. So I admire the essay on Browning, although it does not say much of one element in Browning's work which interests some people,—namely, the "literary side." Mr. Chapman considers the philosophical and historical aspects, and also the diction and metre; and as these are the things which are of interest to most people, he does well. I have an interest in the fact that we have in Browning, as in any author, life, emotion, passion, taking literary forms, and in the circumstances attending metamorphoses. But these things do not occupy Mr. Chapman's attention very much: I imagine he thinks them rather trivial.

The essay on Stevenson, like that on Browning, is an explanation of the nature of the man and of his "relation to his time," or, practically, what he really has in him that is worth while. Here I cannot feel that Mr. Chapman repeats his success. It seems to me that he offers a facile explanation born rather from his own mind than from any especial knowledge of Stevenson's work. He thinks that Stevenson was devoted to Art, that he thought that the way to write with art was to write as other great men had written, that he therefore imitated all sorts of people, and that the things written in this way looked so much like real literary things that people who did not know any better were quite taken in by them. He thinks that Americans were well pleased with Stevenson's stories and things, and were fascinated to see that what they liked had the characteristics which reminded them of standard authors, and therefore seemed literary. Hence America urged Stevenson to write twenty thousand dollars' worth a year, and praised him to the skies. This process Mr. Chapman sums up under the genial epigram, "It is Chicago making culture hum."

It must be said at once that there may have

* EMERSON, AND OTHER ESSAYS. By John Jay Chapman. New York: Charles Scribner's Sons.

been something of this, though I cannot say that I think there was much. But, further, I suppose it must occur to most people that it is rather a curious assumption that what the American people as a whole recognized and liked in Stevenson was style,—and also that there could not have been anything else in his work which the American people as a whole (those crude, half-baked, distressing yearners for culture) really did like, and perhaps without recognizing it. Of course there were and are those who are always talking of style and Stevenson,—but I would bet a large apple that about nine-tenths of those who delight in Stevenson have no suspicion that he “has style,” and would regard it as a blemish if the notion occurred to them. And on the other hand, where there is a perfectly obvious characteristic of Stevenson, a thing peculiarly delightful to the present time and peculiarly adapted to gain affection and popularity, it seems curious not to mention it.

As to the matter of style, I cannot say enough just here to present all the difficulties that I seem to see in Mr. Chapman's work. I must content myself with noting that I think he does not at all understand the attitude of a writer to what he writes, nor the attitude of Stevenson to what he wrote; and also I cannot feel that he has any particular acquaintance with the way Stevenson did write. I mean he does not seem to have read his books carefully with a view to style—a matter which is of slight interest to him.

If I am right here, it is necessary that Mr. Chapman should be wrong; and he does not get on better by misrepresenting various things, through negligence or what not. It would be uninteresting to go over minor errors, but of course a number of confident assertions of things that are not so, even if they be not important, does much to weaken one's confidence in the foundation of a critic's views.

But not only is Mr. Chapman often wrong as to what he regards as the fact, but also he neglects what seems to me the real reason why people did like Stevenson,—the real thing characteristic of the man and the time, which in the case of Browning Mr. Chapman did get. If this were an essay on Stevenson, I would go into this matter in detail; but as it is really about Mr. Chapman I must be content to say that in this essay he has seized, distorted, and exaggerated a detail, and not mentioned the main point at all. He has not shown any especial reason why people who really know what

is good should find in Stevenson anything worth while.

The things that I have said about these two essays might also be said of the essays on Emerson and Whitman. That on Emerson is as good as the Browning essay, or even better, and in the same way, with the addition that Emerson really was primarily a social force as Mr. Chapman considers him, whereas Browning was primarily a poet. The essay on Whitman, however, is as wrong as the essay on Stevenson, and in just the same way, too; it does not mention the main point, but devotes itself to exaggeration of minor matters. The reason for this rather peculiar matter is interesting. It lies partly in a circumstance and partly in a characteristic of Mr. Chapman. The Emerson and Browning cults are now accepted: they are no longer annoying. It is a matter of course that people will read Emerson and Browning if they want: nobody is surprised any more than they are nowadays at people smoking, or eating tomatoes. But the Whitman cult and the Stevenson cult are not accepted; they are still on the offensive, so far as they are cults at all. The great bulk of the reading public, which is satisfied to have Emerson and Browning classics, is also satisfied to leave Whitman unread and to regard Stevenson as a pleasant story-teller. So those devoted to these writers must speak up. This they occasionally do in public or in private,—but not very much, to tell the truth, and certainly not enough to annoy seriously a normal temper.

One of Mr. Chapman's characteristics, however, seems to be that he is annoyed at such things. He hates to have people blundering round and saying foolish things about literature, even in an unobtrusive manner; and so he becomes enraged with the Whitmaniacs and the Stevensonians. These two essays are really a little behind the times: as controversial documents they are good; as critical judgments, failures. Mr. Chapman is like Mr. Saunders in “The New Republic,” who was crazy to shatter a faith no longer held by the company in which he found himself.

This may seem a trivial thing to mention. It is really the most important thing to note about Mr. Chapman as a critic. Mr. Chapman is too apt to be irritated at current popular opinion and feeling, contemptuous of it, unsympathetic, uncomprehending. He is quite willing to utter the truth, and to have people take it or leave it. But as for any real human interest

in the people he is writing for, he has not a cent's worth. He cannot think of the American literary public with interest, or even with equanimity; he cannot speak of it without cold sarcasm.

Now all this is probably well enough. The American people — Chicago making culture hum, magazine editors ordering new *Pulvis et Umbras*, mill-hands and so on reading Longfellow, the general reading public which kills Poe and creates Bryant (to use Mr. Chapman's epigrams) — is rarely much influenced by such attitudes; it is too apt to go on its way, often without knowing that it is scorned. Mr. Chapman's way is probably not a good way to influence America; nor for himself, in the long run at least, is the result likely to be good. In the first place, with his lack of feeling for his countrymen he will probably fail ever to say much that is important to them; and in the second, with his own disposition he will often be irritated by harmless fallacies or fancies into ebullitions which will send him a long distance from the right road.

Still, it will be thought by no one that such an element in a man's work is ineradicable. It may be or may not be a permanent factor. Mr. Chapman, as everyone is aware by this time, has enough power to carry a good deal of weight. As has been often enough said, he is delicate, keen, strong, clever, and full of courage. The disposition which I have noted may render a good deal of his work of slight effect; on the other hand, he may find out how to use it to good purpose, to make it telling. Certainly for the time being, it makes his essays rather more amusing to people who do not get vexed at them.

EDWARD E. HALE, JR.

THREE CHARACTERS FROM FRENCH HISTORY.*

Mr. H. C. MacDowall's volume of biographical essays presents portrait-studies of the great Duke of Guise, Agrippa d'Aubigné, and Catherine of Navarre. The first of the three studies is the most elaborate, occupying more than half of the volume; the last is little more than an episode.

The dark and troublous centuries of French history after St. Louis reached their romantic, if not their political, climax in the days when

Huguenot and Catholic fought and plotted for the supremacy; when Terror was already, as in 1793, "the order of the day"; and when, if ever, a man's foes were they of his own household. It was this sixteenth century, with its Charles IX. and its Henri IV., its St. Bartholomew and its Edict of Nantes, that produced the three characters whom Mr. MacDowall has so brightly and so darkly set before us.

His account of the Guise family, their traditions, ambitions, and achievements, follows well-known historical lines, and is generally free from prepossessions and polemics. He recognizes in Henry of Guise a master-spirit of his time, noble with its nobleness of soul, cruel with its cruelty, superior in strength of character to all his friends and most of his foes. The murder of Coligny is described at some length, as befits that bloody prelude to the St. Bartholomew. We hear Guise's impatient question to the assassin, "Is it done?" — and when, sixteen years later, Guise met from a faithless king the same fate he had prepared for the great Admiral, we are ready, with Mr. MacDowall, to recognize that poetic justice was wrought. "The King, hearing the sound of the fall, came fearfully to the door of the cabinet and looked out from under the curtain. 'Is it done?' he asked; and if the Duke's fine ear were not yet deaf to every mortal sound, he surely must have caught that faint, awful echo of his own voice, floating to him across the space of sixteen troubled years."

On the vexed question whether the St. Bartholomew was a crime of impulse or premeditation, Mr. MacDowall briefly states, without arguing, his own view, namely, that the massacre was a desperate and sudden resolve of Catherine de' Medici, occasioned by the failure of the first attempt to kill Coligny. Guise's unexpected holding aloof from the massacre and his rescue of many Huguenots are attributed by his biographer to primary motives of humanity. "Henry of Guise was naturally as kindly as his father, and in a cruel age no act of cold-blooded cruelty is proved against him, either before or after the St. Bartholomew. In any case, the fact remains that when every way of escape was closed to the Huguenots, the doors of Guise's house stood open to them."

To Agrippa d'Aubigné, the soldier-poet, the devoted adherent of Henry of Navarre, the grandfather of Mme. de Maintenon, are given about a hundred pages of graphic narrative, in which, as was inevitable, the complex character

* HENRY OF GUISE, and Other Portraits. By H. C. MacDowall. New York: The Macmillan Co.

of the King of Navarre receives about as much attention as is bestowed upon the titular subject of the essay. In Henry's fascinating personality the chief defect was careless ingratitude toward the men who had given their lives and fortunes to his cause; his motto, "*Je veux tout pardonner, tout oublier*," was bitterly interpreted to mean that he forgave his enemies and forgot his friends. In this unkind fate d'Aubigné had full share; he had loved much, and he was assuredly much forgotten.

As an historian d'Aubigné is best remembered by his *Histoire Universelle*. Mr. MacDowall emphasizes his cool and impartial attitude toward the burning issues of the times. "He refuses to speak of the crimes committed by the Spaniards in America 'because I cannot enter upon this discourse in a spirit of moderation'"; a statement which may find modern application to the flaming indictments drawn against the Spaniards of 1898.

D'Aubigné takes his place among the poets as the author of the epic *Les Tragiques*. Begun when he was twenty-five, continued through many years of blood and fire, the poem describes the miseries of the civil wars, and traces their origin to the vices and follies of those in authority. The apostrophe of Catherine de' Medici is worth quoting, even in translation, if only for one impaling epithet. The poet imagines her a witch, performing her hideous incantations and brewing her potions; and he bids her not to waste her strength in these painful, unnecessary rites.

"Toil not to win the aid thou canst compel;
What need hast thou of charms? Within thy hand
Thou holdst a spell more potent and more swift
Than all the drugs they bring thee from afar.
Oft have the demons triumphed by thy means,—
Now is thine hour, triumph thou over them;
Vivandière of Hell, put forth thy power!
Recount what thou hast done, say what thou seest,
The victories of thy dark Florentine wiles;
Point to thy handiwork; show France in ruins;
Show all the souls, depraved, despairing, damned,
Who curse their God and thee,—say 't was thy craft
Which sent these legions marching down to Hell;—
It will suffice; at that imperious word
The infernal host shall move to do thy will."

The third of these essays is a sketch of the unhappy Catherine of Navarre, whose life was spent in trying to avoid marriages arranged for her by her brother; a life which finally "beat its music out," after she had been forced into a union with the Duke of Bar, in steadfast refusal to be coerced from her faith for the sake of her husband and his family.

JOSIAH RENICK SMITH.

AN AUTHORITATIVE BOOK ON MEXICO.*

Senor Matias Romero, the author of "Notes on Mexico," is the Minister from Mexico to the United States. Twice a cabinet member in his own country, he is thoroughly informed in regard to Mexican affairs. The first part of the book grew out of a talk given, by invitation, to a "travel club" in the city of Washington; later, this talk was expanded into a paper read before the American Geographical Society of New York and published in its Bulletin; this in turn has been considerably increased for publication in its present form. It is a plain, straightforward statement of things Mexican—Physical Features, Geology, Climate, Flora, Population, Condition. Everyone but the specialist will be likely to find here just about what he wants to know regarding our sister republic. Part II. consists of Statistical Tables. It is very difficult to secure reliable Mexican statistics extending over a long period. At many times in Mexico's national history, careful collection and recording of facts has been impossible. What can be done Señor Romero has done; the data he presents are the best that can be secured. The financial statistics for the last few years are reliable, but the fluctuation in the value of the currency makes comparison difficult. The statistics given cover a wide range: revenues and expenses, state and municipal finances, foreign trade, trade between Mexico and the United States, coinage, gold exports, railways, public debt, postoffice and telegraph service, banks, public lands, education, manufacturing interests, navigation, agricultural products,—are all discussed. In an appendix, besides some geographical notes, are presented tables of altitudes and a capital description of the great engineering feat just completed in the works for draining the Valley of Mexico.

Such is a brief outline of the work. One thought instantly strikes the mind of the reader at all acquainted with Mexico: here is a book in capital English written for English readers by a Mexican foreign Minister. How many foreign Ministers has the United States ever sent to Mexico who could *talk* good Spanish, let alone write books in that language? Have we ever had *one* who could add a volume worth reading to Mexican-Spanish literature? We have had some men in our diplomatic service in Mexico who could write books, *e. g.*, Poinsett, Waddy Thompson, and Brantz Mayer, but

*GEOGRAPHICAL AND STATISTICAL NOTES ON MEXICO.
By Matias Romero. New York: G. P. Putnam's Sons.

none who ever wrote what would greatly profit Mexican readers.

Señor Romero's book is crowded with valuable information. Very interesting are his concise notes regarding products of the country. Mexico can produce the plants of almost any land. Wheat, maize, coffee, india-rubber, sugar cane, ginger, and tobacco are among the most notable at present. The brief statements as to needs, opportunities, and methods of cultivation are practically important. One notices with a smile that the United States takes the bulk of the *chicle* crop. Our importation rose from the value of \$156,402 to \$1,527,838 between the years 1885-1895. And what is *chicle*? The gum of a tree used for the making of chewing-gum. Señor Romero pleads for the planting of the mulberry and the raising of silk in Mexico, as if such culture were an experiment. It is not, however, so. At times in the past silk culture was an important industry; and in one of his charming essays, the eminent Mexican historian, Señor Icazbalceta, fully discusses it. Mexican resources are great; knowledge of them is still but meagre; important discoveries are being constantly made. Thus, recent as is Romero's book, and up-to-date, it does not mention one of the greatest copper mining interests of America located in the state of Guerrero and operated by a recently organized French syndicate with an enormous capital. No writer can produce a book on Mexican progress which will be complete at the time it appears from the press.

Señor Romero fully realizes the opportunities presented by his country to foreign settlers and foreign capital. His book itself is calculated to lure Americans to Mexico. There are many opportunities for making wealth there, certainly; but there are few Americans so constituted as to happily and profitably use them. Of all foreigners in Mexico, in Central America, and in South America to-day, the German is the most successful, the most influential, and the most at home. It is because he takes things as he finds them and does not try to make over the conditions around him. The English and American must always do business in their own way, and insist upon others doing as they do. They do not adjust themselves. Señor Romero says:

"It will be very difficult for the fun-loving, self-indulgent, Anglo-Saxon Englishman of America to compete with these self-denying Spaniards, capable of living with the nose to the grindstone twenty, twenty-five, or thirty years, eating always sparingly, drinking wine, but in moderation, spending no money, dressing poorly,

and ever with a fortune accumulating. The American wants to cut a dash and so does the Englishman, else the English would have maintained their commercial supremacy in Mexico. They lost it to the more frugal and economical Germans."

FREDERICK STARR.

RECENT AMERICAN POETRY.*

More than a score of volumes of American verse received during the past few months show that we have as many poets as ever, if most of them are minor. We have selected for brief comment about a dozen of these thin volumes, and have sought, as usual, to represent each writer by at least one example of his best work. The most conspicuous place on the list clearly belongs to the two Canadians whom continued residence in the United States permits us to claim as at least half our own. Mr. Charles G. D. Roberts, whose pure lyric note was first welcomed by THE DIAL many years ago, has just published a collection of "New York Nocturnes, and Other Poems," which is distinguished by both delicacy of sentiment and unusual perfection of form. We think that Mr. Roberts is more poetical when he has Tantarum for his theme rather than Manhattan, but his nocturnes of the great city have little of what is called local color, and are really outpourings of a spirit oblivious to its surroundings except in their larger and more obvious aspects. There is a suggestion of New York, but no more, in such verses as these:

"The street is a grim cañon carved
In the eternal stone,
That knows no more the rushing stream
It anciently has known.

*NEW YORK NOCTURNES, and Other Poems. By Charles G. D. Roberts. Boston: Lamson, Wolfe, & Co.

BY THE AURELIAN WALL, and Other Elegies. By Bliss Carman. Boston: Lamson, Wolfe, & Co.

SHAPES AND SHADOWS. Poems by Madison Cawein. New York: R. H. Russell.

POEMS. By Philip Becker Goetz. Boston: Richard G. Badger & Co.

WHERE BEAUTY IS, and Other Poems. By Henry Johnson. Brunswick, Me.: Byron Stevens.

WHAT CAN I DO FOR BEADY, and Other Verse. By Charles F. Johnson. New York: Thomas Whittaker.

MORROW-SONGS, 1880-1898. By Harry Lyman Koopman. Boston: H. D. Everett.

THE SHRINE OF LOVE, and Other Poems. By Lucien V. Rule. Chicago: Herbert S. Stone & Co.

IN THIS OUR WORLD. By Charlotte Perkins Stetson. Boston: Small, Maynard, & Co.

POEMS. By Florence Earle Coates. Boston: Houghton, Mifflin & Co.

THE REFORMER OF GENEVA. An Historical Drama. By Charles Woodruff Shields. New York: G. P. Putnam's Sons.

TRIALOGUES. By William Griffith. Kansas City, Mo.: Hudson-Kimberly Publishing Co.

WHEN LOVE LAUGHS. By Tom Hall. New York: E. R. Herrick & Co.

LA SANTA YERBA. By William L. Shoemaker. Boston: Copeland & Day.

"The emptying tide of life has drained
The iron channel dry.

Strange winds from the forgotten day
Draw down, and dream, and sigh.

"The narrow heaven, the desolate moon
Made wan with endless years,
Seem less immeasurably remote
Than laughter, love, or tears."

Mr. Roberts is not completely himself until he gets into full communion with nature, and then he strikes the full chord of beauty, at once sensuous and spiritual, as in this all but perfect poem, "The Falling Leaves":

"Lightly He blows, and at His breath they fall,
The perishing kindreds of the leaves; they drift,
Spent flames of scarlet, gold aerial,
Across the hollow year, noiseless and swift.
Lightly He blows, and countless as the falling
Of snow by night upon a solemn sea,
The ages circle down beyond recalling,
To strew the hollows of Eternity.
He sees them drifting through the spaces dim,
And leaves and ages are as one to Him."

The thin volumes of verse occasionally put forth by Mr. Bliss Carman have a unity not often found in such collections. Each volume is a careful selection from a considerable mass of material, and brings together pieces of the same general class. Thus, "By the Aurelian Wall" is a book of elegies, all in the same minor mood, and all filled with the sense of man's kinship with nature, with the feeling that to die is simply to be merged once more into the being of the Great Mother from whom we draw the fleeting breath of individual life. These elegies are wind-blown songs rather than reflective and reminiscent utterances, and the vivid imagination which fills and thrills them atones in large measure for the defect of a lack of polish in the technical sense. Among their subjects are Keats, Shelley, Blake, Stevenson, Lovelace, and Phillips Brooks. We quote two stanzas from the song inscribed to Shelley's memory.

"Thou heart of all the hearts of men,
Tameless and free,
And vague as that marsh-wandering fire,
Leading the world's out-worn desire
A night march down this ghostly fen
From sea to sea!

"Through this divided camp of dream
Thy feet have passed,
As one who should set hand to rouse
His comrades from their heavy drowse;
For only their own deeds redeem
God's sons at last."

We cannot help wondering why Mr. Carman should have failed to include in this elegiac sheaf the poem which seems to us, on the whole, the finest that he has ever written—that "Death in April" which commemorates the passing of Matthew Arnold. It has not, we believe, been included in any of his previously published volumes, and must still be hunted out in the pages of "The Atlantic Monthly" where it first appeared.

Mr. Madison Cawein's "Shapes and Shadows" are lyrics of the sort with which his several preced-

ing volumes have made us familiar, lyrics of nature and love—a nature tropical rather than polar, a love sensuous rather than spiritual. Their lilt and their passion often carry the reader away, and yet there is a false note in many of them that mars the effect. The sonnet "Can I Forget?" is one of the most nearly faultless of these pieces.

"Can I forget how Love once led the ways
Of our two lives together, joining them;
How every hour was his anadem,
And every day a tablet in his praise!
Can I forget how, in his garden place
Among the purple roses, stem to stem,
We heard the rumour of his robe's bright hem,
And saw the aureate radiance of his face!
Though I behold my soul's high dreams down-hurled,
And Falsehood sit where Truth once towered white,
And in Love's place, usurping lust and shame . . .
Though flowers be dead within the winter world,
Are flowers not there? and starless though the night,
Are stars not there, eternal and the same?"

There is nothing distinctive about the "Poems" of Mr. Philip Becker Goetz, nothing to set their writer apart from a hundred of his fellow devotees of the minor muses. A favorable example is the poem called "Religion."

"If you have built your soul upon a God
Whose being starts to shade at skeptic breath
No halo of all saints who there have trod
Shall raise you higher than your body's clod.

"Some day, as hot your ardor leaps to song
Upon your choir chill Truth will stretch a hand,
And riotous will burst a million strong
Through empty aisles and chancels Ruin's throng.

"Be then your God no god of yesterday,
And be your temple open to the air,
Fear not dark conflict, greet the doubtful fray;
Not one sun but a host will light your way."

The chief faults of Mr. Goetz are unmelodiousness and the sort of semi-obscurity that comes from the failure to embody concepts in a logical framework before adorning them with the embroidery of verse.

Mr. Henry Johnson's pieces, collectively styled "Where Beauty Is," run the familiar gamut of Art, Nature, and Love. Since Art appears to be the tonic of this chord, we will make our selection from "The Prayer of Pericles" upon the dedication of the Parthenon to Athens.

"We bring thee but ourselves; our mother's breast,
Our own Pentelicus, we wrought to enshroud
Thy majesty, nor deemed our eager crowd
Unwelcome to the council of the blest.

"No longer our defiant citadel,
This hill be sacred to thine ordered peace,
Throne of thy spirit where all murmurs cease,
And beauty mirroring thy thought shall dwell."

Mr. Johnson aims only at simple effects that are well within his powers, and thus achieves a measure of relative success. The lesson is one that minor bards might well take to heart.

In commenting upon Mr. C. F. Johnson's volume, strangely entitled "What Can I Do for Brady, and Other Verse," we fear that we can say nothing more encouraging than to repeat the criticism of the

writer's youthful son, who is quoted as having said that "papa's poetry was dethidedly amateurish." Brady is a labor agitator and fanatic, his discourse being after the following fashion:

"Again I'm forced to disagree. I've been on strike
Five times as man, and twice as manager.
First let me say, we do not lose more than
We gain by strikes, whichever way it ends."

Such glaring absurdities (from the standpoint of poetry) as these lines exhibit occur throughout Mr. Johnson's pages. Still, lest we do the author injustice, we are bound to represent him by his best as well as his worst, and such a sonnet as "History and Poetry" is at least sober, thoughtful, and regular in form.

"Three men seem real as living men we know:
The Florentine, whose face, careworn and dark,
Rossetti drew; the Norman duke, 'so stark
Of arm that none but him might bend his bow';
And 'gentle Shakespeare,' though enshrouded so
In his own thought, that some men cannot mark
The soul his book reveals, as when a lark
Sings from a cloud, unseen by all below.

"But still more real than these seem other three
Who never walked on earth: 'Hamlet the Dane,'
The 'noble Moor,' the cruel Scottish thane—
Ambition's thrall. How strange that they should be,
Though naught but figments of the poet's brain,
Instinct with life, and yet more real than he."

"Morrow-Songs" is numbered three among the volumes of Mr. Koopman's verse, published and unpublished. Mr. Koopman is best when he is briefest,—a remark which we make without satirical intention, and illustrate by "Appreciation."

"We crowned with thorns the living hero's brow;
But see, we deck his grave with roses now.

"Now, while the very stones from which he bled
Climb to a monument above his head."

"Two Poets," affords another illustration of the author's compact way of saying things.

"He had a straight Greek brow, which sculptors loved,
And clear and pure his classic measures rang.
Men hailed him bard by all the gods approved,
And snowy maids his star-cold numbers sang.

"Look now on this face. Mark the bulging brow,
The shapeless mouth, the torn and twisted ear,
The seams of riot. Nay, who marks them now?
He fired men's hearts to win our Golden Year."

"Love's Shrine," by Mr. L. V. Rule, is a sonnet-sequence that might be styled the sentimental autobiography of a prig. In wooden and commonplace measures we read the outpourings of one who loved not wisely but too well for his happiness, until a worthier idol took the place of the faithless one. The former maiden must have been much edified by the upbraidings of her whilom thrall, who addresses her through many pages in such scornful strains as these:

"Thou hast no heart;
So centred in thy petty self thou art,
That 'tis delight to thee to cast a slur
At humbler ones whom thou shouldst bow before.
Blue-blooded! Ah, the billows on the shore
Are not more empty than thy boast."

We should say that the bard had done better to suffer in silence. Mr. Rule's other poems are "lyrics of love," and sonnets on current politics—Armenia, Crete, Cuba, and the like. We have come across many luckless misprints in our time, but none, we think, quite so unhappy as the following:

"At last the lands have wakened; freedom's cause
Which seemed abandoned, cries aloud no more;
And sweet the strains that from the classic snore (*sic*)
Of Hellas come."

A note of indignant passion, a note almost of revolt at the conditions of a life that our own supine acquiescence leaves as petty and sordid as we find it, thrills through the poems in Mrs. Stetson's volume. "In This Our World" there is, indeed, much that might be bettered had men only the will to overcome their moral inertia, and realize the higher life of which most of them are content idly to dream. The expression is somewhat rough, but the energy is unmistakable, in such lines as these:

"Why friends! God is not through!
The universe is not complete in you.
You're just as bound to follow out his plan
And sink yourself in ever-growing Man
As ever were the earliest crudest eggs
To grow to vertebrates with arms and legs.
Society holds not its present height
Merely that you may bring a child to light;
But you and yours live only in the plan
That 's working out a higher kind of man;
A higher kind of life, that shall let grow
New powers and nobler duties than you know."

Much better in form, and none the less energetic for that, are the lines called "A Man Must Live."

"A man must live. We justify
Low shift and trick to treason high,
A little vote for a little gold
To a whole senate bought and sold,
By that self-evident reply.

"But is it so? Pray tell me why
Life at such cost you have to buy?
In what religion were you told
A man must live?"

"There are times when a man must die.
Imagine, for a battle-cry,
From soldiers, with a sword to hold,—
From soldiers, with the flag unrolled,—
This coward's whine, this liar's lie,—
A man must live!"

We wish that the large and scornful utterance of such a piece as this might be wedded to more melodious verse, and that it did not so often—as it does when the gospels of socialism and the rights of women possess the consciousness of the speaker—turn shrill and into mere scolding. Mrs. Stetson comes nearest to writing poetry when she turns from man to nature, and writes of the West that she knows so well. Here, for example, is an etching that could not well be improved upon. It is called "A Nevada Desert."

"An aching, blinding, barren, endless plain;
Corpse-colored with white mould of alkali,
Hairy with sage-brush, shiny after rain,
Burnt with the sky's hot scorn, and still again
Sullenly burning back against the sky."

"Dull green, dull brown, dull purple, and dull gray,
The hard earth white with ages of despair,
Slow-crawling, turbid streams where dead reeds sway,
Low wall of sombre mountains far away,
And sickly steam of geysers on the air."

It is not cheerful, certainly, but it has the visible impress of truth.

The "Poems" of Miss Florence Earle Coates are reasonably correct in form and pleasing in expression. Many of them deal with the abstractions of thought that young poets so dearly love; others embody aspirations of the soul or simple experiences of contact with nature and the works of man. The sonnet "India" is one of the best examples.

"Silent amidst unbroken silence deep
Of dateless years, in loneliness supreme,
She pondered patiently one mighty theme,
And let the hours, uncounted, by her creep.
The motionless Himalayas, the broad sweep
Of glacial cataracts, great Ganges' stream—
All these to her were but as things that seem,
Doomed all to pass, like phantoms viewed in sleep.
Her history? She has none—scarce a name.
The life she lived is lost in the profound
Of time, which she despised; but nothing mars
The memory that, single, gives her fame—
She dreamed eternal dreams, and from the ground
Still raised her yearning vision to the stars."

Dr. Charles Woodruff Shields, of Princeton University, has discerned in the history of Calvin and Servetus the elements of a historical drama, and has shaped the tragedy into a five-act play in blank verse, entitled "The Reformer of Geneva." The constructive skill displayed by the work is considerable, and in its strictly historical aspect minute accuracy has been observed. Of its diction, the best example is found in the last words spoken by Calvin after Servetus has been disposed of, and the triumph of the Reformation in Geneva is complete.

"Mingle no praise of man with this high work
Of God. Even Israel's law-giver,
Because he smote the rock of Meriba
In sinful anger, could not enter Canaan,
But only viewed it from far Pisgah's top
And died unhonored in its sepulchre.
So have ye seen like vehemence untam'd
In him ye call the leader of your cause.
For this he craves forgiveness of you all,
In sight of God, of angels, and of men.
Millions for this may call him tyrant, who
Shall owe to him their liberty; and though
All Christian lands should be his monument,
Let no man know his grave.

The glory is
Not ours.—We are but shadows that o'ercloud it
This living scene, and all that it portends,
The earth and sky around us, and the pomps
Of rising morn and sinking eve, are but
The pageantry of one Creative Mind,
Upheld and moved by one Eternal Will—
The glory give to One alone!"

If the work were kept at this elevation of expression throughout, it might pass muster as poetry; unfortunately, it is for the most part mere prose, cut up into convenient lengths, and not even preserving mechanical regularity of form.

In writing his "Trialogues" of the four seasons, Mr. William Griffith has evidently been inspired by

the "Fleet Street Eclogues" of Mr. John Davidson, although both may doubtless point to an Elizabethan model. This is the sort of thing Mr. Griffith does, although not often as neatly as in the quoted passage.

NORMAN.

"Nay; come, pour out the ruddy ale,
While foaming there the billow breaks:

GILES.

"And while the distant bosage shakes
With long clear whistle of the quail.
If duty has been reckoned least,
A song is nobler never sung.

NORMAN.

"Right, comrade, rosaries are strung
For penitents as well as priest.

ALAN.

"Delay me not! Tho' feeble speech
May touch the story clumsily,
Some brooding image follows me—
Prodigious in its subtle reach.

"I gaze from Heaven's lowest gate
Adown Her vast, starlit hall:
I watch the nations rise and fall,
Like shadows, at the whim of Fate.

"A moment near, a moment gone.
Beneath ten thousand watching eyes,
One thunderous rush rings out and dies—
And still the world moves on and on;

"While sweeping down each azure road
With banners fading one by one,
The cohorts pass and—here alone,
I dream the solitude of God."

The writer has also read Mr. William Watson's later poems, a little too attentively, it would seem, when we come upon such phrases as "those simple warrior lords" and "the ruined dream of Fontainebleau."

Mention of two volumes of trifles may close this review of recent American verse. Mr. Tom Hall's "When Love Laughs" is made up of such things as "Going with Jack"—a typical product of comic journalism.

"The dressmaker's late
And she's going with Jack!
Ah me! Such is Fate!
The dressmaker's late—
There's the gown at the gate!
The smile has come back
Though the dressmaker's late
She is going with Jack."

Of "Summer" Mr. Hall tells us,

"It is the season, filled with joy,
When office boys' relations die;
While he who doth his kind employ
Spends sleepless nights awondering why."

If these are trifles light as air, those contained in "La Santa Yerba," by Mr. W. L. Shoemaker, are even lighter, for their substance is of the smoke of the "Great Plant." For example:

"In Shakespeare's plays I think you'll search in vain
For any notice of tobacco ta'en,
When in the theatres 't was smoked, and when
It had been praised by many learned men,
And love of poets had begun to gain.

"Did he the inspiring Indian weed disdain
As impotent to aid his mighty brain?
Lo! all things else are spread before our ken
In Shakespeare's plays.

"Perhaps in private he was of the train
Of great Nicotia, nor despised her reign:
King James the herb thought sprung from hell's foul fen;
To humor him was fain our player's pen?—
This strange enigma, Donnelly, pray explain,
In Shakespeare's plays."

Mr. Shoemaker has not exactly the lyric gift, but the heart of the smoker will warm to him none the less.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A current estimate of Scott.

Professor Saintsbury's "little book," as he calls it, on Walter Scott, in the "Famous Scots" series (imported by Scribners), is not different from what one would expect. It must have been rather a task to compress that very full life into 150 fair-sized pages, but Professor Saintsbury is a veteran, and he has done his work with ease and even with a bit of room here or there to turn himself about a little. Of course it is the estimate of Scott's genius, or rather of his especial power, that is chiefly interesting. There is no denying that Scott has not of late quite held his literary position. Not that he is not read, that he has not been popular, that there have not been countless editions of the poems and the novels. But in the hundred years, almost, between Scott and ourselves there has come a change in poetry and in novel writing, so that what we think of as the highest poems and the greatest novels are very different from Scott's poems and novels. The work of the great men, of the Scotts and the Byrons of our own day, is very different, and hence many have felt that Scott's work was not great work. Professor Saintsbury recalls to mind many things that we shall remember, and suggests their importance. He is right in pointing out Scott's chief power: a large and sane knowledge of people and of life, a wonderful feeling for character, for nature, a thorough appreciation of humor and romance. In Scott's poems and in his novels we are struck by the same things: brilliant descriptions of scenery, remarkable fulness and exuberance of character, hurrying action and incident, romantic episodes; if we turn to the poems or the novels, we shall always find these things in any one of them. Professor Saintsbury, however, does not especially mention some of the characteristics which Scott did not have, and one of these, it seems to us, was a thing which we have of late got to value a good deal: we mean the realization of the human soul in a tragic or pathetic situation. That was something that Scott rarely attempted. He often created the situations, but he rarely realized his character in them. Take Constance de Beverley: the situation would give a wonderful chance to a modern, but Scott does not realize the character at all. Then, as it may not be fair to take an example from a poem, take Lucie Ashton. Again we have a powerful situation (in this case not invented by Scott), but here again Scott does

not bring us to a realization of her tumult of heart. He tells us how Constance and Lucie looked and dressed, what they said and did,—and so he does of Effie Deans, and Madge Wildfire, Clara Mowbray, Amy Robsart, Hugh Redgauntlet, Roland Graeme at Loch Leven Castle, and many, many others who, either tragic figures or merely human beings in situations of keen human interest, rarely do more than look and dress and say and do. They rarely feel,—or at least if they do we do not feel with them. Scott was great in his pictures of things that happen and places that we see, he had a wonderful power of appreciation and sympathy with humorous character, and sometimes even of the pathetic. But although he often conceived situations in which human nature must have been stirred to its depths, he rarely makes us realize the passion of which he speaks. Now this realization of intensity of life or of passion we have come to value greatly in the years between the "Waverleys" and ourselves. We have in many cases placed a value on absurd or grotesque manifestations of it. But at any rate we have valued it, and have accustomed ourselves to it. It may not be the greatest thing in the world, but we like it; and when we read Scott we do not get it. It is perhaps too much to say that one is the looking at people from the outside, and the other is feeling with them as they are within. No one would entirely deny to Scott the power of sympathy with his creations; but certainly he did not enter into their being at the moments of the crises of their fate,—or at least he does not make us feel them thoroughly. We make a mistake if we allow this lack to discourage us in the presence of the other wealth which Scott has, of incident, character, description, humor, romance. These things are certainly the positive things about him, and Professor Saintsbury is not wrong in his very limited space in confining himself to them.

Loose estimates of French writers. "French Literature of To-day" (Houghton) was apparently designed by the author, Madame Yetta Blaze de Bury, for persons not already much acquainted with the subject matter. This was wise on the whole. Others would find in the book a lack of several things that they might expect. We will note a few points on the essay on Pierre Loti (chosen because it comes first in the book). His name is not Pierre Viaud; his first book was not "Mariage de Loti"; "Les Pêcheurs d'Islande" is not the correct name of the novel discussed; he was not elected to the Academy "in the full powers of youth," but at the age of forty-one; "Fleurs d'Ennui" is not one of his last (*sic*) books, it is one of the earlier ones. These are not important matters, but they are sufficient to put Madame Blaze de Bury out of the category of those who are thoroughly acquainted with the subjects on which they write, or who at least desire to present the matter as it really is rather than as it may well enough be. Such slips prepare one for looseness, such as the description of

Fatou-gaye's costume and coiffure, which, in spite of the "writes Loti," is not accurate; for the fancy that Loti hears of Rarahu's death on returning to Papeete; for the views ascribed to Gand in thinking of Yann which, in spite of the quotation-marks, are very free recollections of the original. And this general mental attitude prepares one also to find at the end of the essay, "We pointed out . . . resemblance between certain characteristics of his style and that of Théophile Gautier," where what was said at the beginning was, "The analogy between Gautier and Loti, however, lies in the æsthetical temperament of both; in their common worship of the sun," which is not a characteristic of style. These trivial matters should amount to nothing in work of real power and critical insight, but of such qualities we must confess we find here little trace. There are plenty of "modern ideas," but all hazy, vague, jumbled, and much as they might exist in the mind of one who had heard of them but had never thought them. The other essays seem like this on Pierre Loti, and the book therefore comes down to being the easy prattle of a lady who has read some of the French authors of the present day, who has heard a great deal of talk about "modern ideas," and who, somehow, has had opportunity to publish what she was inspired to write — for some at least of these papers appeared in the English reviews. The book is interesting, but sadly unsound. The authors themselves are not accurately presented; the ideas which furnish the standpoint from which they are viewed are not clearly conceived. We have no doubt that many may like to read these essays, for they are written in a rather sprightly mood; but we doubt seriously if those who know the writers discussed will find their ideas at all modified, or if those will come to know them who are not at present acquainted with them.

*This summer's
golf-book.*

Each summer has its pet golf-book. First, it was the Badminton; last summer, Willy Park's book; and this summer we think Mr. Whigham's "How to Play Golf" (H. S. Stone & Co.) has supplied the *vide mecum*, the book that lies on every golf-club table and in the study of every enthusiast. It is true that this summer, just as laws become silent in the midst of arms, so also has the golfer retired from the front of public interest in favor of the soldier. Even Mr. Whigham himself, we have heard, put away his clubs and went to see the fighting. But now that the war is over, the turn of the golfer will come again. The papers, no longer full of exciting war-news, will be more carefully searched for news of the links. And as autumn comes on — the real golfing season with us — there will be more and more persons who want a golf-book. To them Mr. Whigham's treatise may be commended, for it is as good as another, and in some respects it is rather better. We do not think that anyone will be able to "learn the game" out of it much more easily than out of any other book. But the average man

who already plays a little will find a great deal that will be useful to him. There are photographs of players in action, for one thing, — a dozen pictures each of the ways half-a-dozen champions drive, instead of one picture of the way you ought to drive yourself. The teaching of the game is on the whole made simpler and more practical, and is better and more fully illustrated in this book than in any other we know. The history of the game in this country and the sketch of amateur players abroad make good chapters. Golfers, perhaps more than most other kinds of "old gamesters," are much given to the gossip and the history of the game; there are few sports so provocative of talk as golf. The chapter on laying out a course will be most easily made available by any club which means to spend a million dollars a hole. Others will have to do a good deal of contriving to make both ends meet. Still, there is really nothing recommended that is not good, though the book has perhaps a slightly discouraging effect on those who regard golf as a recreation rather than a highest duty. In fact, though it may seem a work of impertinence to commend a work by the amateur champion, we shall presume to say that golfers will here find the most useful book of the summer.

*Gladstone,
the Man and
the Publicist.*

"When a great man dies the nation mourns"; and that section of it which writes and makes books for the rest thriftily turns the occasion of mourning into one of profit. What we may term, we trust without disrespect, the "Gladstone boom" is now on with a vengeance; and among the more ephemeral and catch-penny manifestations of it is Mr. David Williamson's "Gladstone the Man" (New York: M. F. Mansfield). For the reader, if such there be, who knows nothing or next to nothing of Mr. Gladstone, Mr. Williamson's book may be said to contain a fair amount of information of the superficial and personal order — which is, it is fair to add, all that its author proposes to furnish. "While other pens," he says, "have been busy recording and criticising the political acts of Mr. Gladstone, mine will be the more grateful task of portraying him . . . as the man whose personal character is esteemed by political friend and foe alike." But the book, however looked at, is a slight thing at best, bearing the earmarks of hurry and scant preparation. There are a few illustrations, mainly from photographs that have already done service in the pictorial journals. — A solidier book than Mr. Williamson's, though still a biography of the merely descriptive and laudatory sort, is the new edition, revised and brought to date, of Mr. Walter Jerrold's "W. E. Gladstone, England's Great Commoner" (Revell). Unlike Mr. Williamson, Mr. Jerrold deals for the most part with Gladstone's public career — which is, of course, the side of his life we are most concerned to know about. Mr. Jerrold is extremely chary of venturing an opinion of his own as to anything his hero did or wrote — so chary, indeed, that he may seem to the

reader to stick to mere recital from prudential motives. We are likely, however, to have enough criticism and even depreciation of Mr. Gladstone ere long, when the inevitable reaction against the current flood of overcharged laudation and lamentation sets in. Fortunately, we shall always have Mr. Bryce's fine study (already noticed in our columns) to appeal to as a standard of appreciation. Mr. Jerrold's book contains a liberal sprinkling of wood-cuts, and it may be read with profit and enjoyment by those in need of an elementary sketch of "England's Great Commoner."

*England's
frontier
warfare.*

It is much to be hoped, from the popular as well as the professional point of view, that some such works on the various campaigns undertaken by the American forces in the Spanish war shall be published as Mr. Lionel James's "The Indian Frontier War, 1897" (Scribner), and Mr. Winston L. Spencer Churchill's "Malakand Field Force, 1897" (Longmans). These books are to be taken together as furnishing a complete and minutely detailed account of the operations of the British armies last year in India, against the hill tribes, Pathans and others, during their turbulence as a result of Moslem fanaticism. The fact that the heathen were armed with modern rifles, in some respects inferior to those of their more civilized foe, is in striking contradiction to the relative positions of the Spanish and the American volunteers; but some exceedingly interesting parallels are to be drawn between such a charge as that of the "Gay Gordons" at Dargai last October, and the storming and capture of El Caney and San Juan last July by the American regulars, black and white, and the "rough riders." Both must serve to assure Mr. H. W. Wilson that his fears lest the fighting qualities of the race have deteriorated are unfounded. Now that the fighting is fairly over, it will be worth while to study the means by which Englishmen on the extreme frontier of the Empire are provided for under the supervision of trained officers and men,—it may keep the United States from sending their men out with some expectation that the deficiency in rations is to be made up by a superfluity in clothing. In any event, the frankness of Messrs. James and Churchill in disclosing all the weaknesses developed during the campaign, and the means taken to remedy them, is worthy our emulation, not less than the clearness of the narratives.

*Sketches of
old English
life and manners.*

In "The Cheverels of Cheverel Manor" (Longmans), we have a budget of eighteenth-century letters, written, for the most part, by Hester, Lady Newdigate, and addressed to Sir Roger Newdigate, of Arbury in Warwickshire. The volume is so named from the fact that in Arbury we may find the original of George Eliot's Cheverel Manor, Sir Roger and his wife being the models for Sir Christopher and Lady Cheverel, while their *protégé*, Sally Shilton,

was the Caterina of "Mr. Gilfil's Love-Story." The Arbury history was well-known in the Evans family, for Robert Evans, the father of the novelist, was bailiff on the estate, and his first wife—not George Eliot's mother—had been a "friend and servant" of the household. The bailiff's little daughter, accompanying him on his business errands, had constant glimpses of the great house, and heard, doubtless, much gossip of the great people; what with recollection and with tradition, therefore, she possessed ample material, in later years, for her charming and pathetic story. The interest of the letters, however, lies not at all in their testimony to the novelist's truth, but in the details which they give of eighteenth-century life and manners, and in their portrayal of that sprightly and sensible woman, the writer. One may read here of London, Buxton, and Brighton, as they existed a hundred years ago; of English lodging-houses and inns and country roads of the same period; of long journeys by coach and of short ones by chair; and of some characteristic dinners and suppers, described in all leisure and simplicity. One may read also of a lady of quality, who takes the world with much wisdom and no little wit, who manages her affairs with a firm hand, and who makes to Sir Roger a very tactful and comfortable wife. The book is edited by Lady Newdigate-Newdegate, and the illustrations are from family portraits, which number among them two Romneys and a Reynolds. For frontispieces there is the fine figure of the old baronet—an English gentleman and scholar, to whom, we may suppose, the publication of these letters was an unimagined indignity.

*The mistakes
and miseries
of war.*

It is in complete accord with history as we are accustomed to read it, that Miss Katharine Prescott Wormeley should have republished her letters from the headquarters of the United States Sanitary Commission during the peninsular campaign in Virginia in 1862, should have prefaced the work with a somewhat detailed account of the beginnings of the Sanitary Commission and the good it did, and have placed the whole at the disposal of her countrymen in time to be useful in the recent war with Spain, only to have the mistakes she would have taught them to avoid repeated with such additions as incompetence could invent. It is this, and not the human charity and wholesome lack of morbidness in the book ("The Cruel Side of War," Roberts) that makes it such sorrowful reading. True, the fevers and wounds of the War of the Rebellion were not the fevers and wounds of the war with Spain; but the means provided for the care of the sick and wounded in the former case would have saved many lives and infinite suffering had there been the same awakening to the needs of the gallant men who have withheld nothing from their duty to the country during these last few months. Apparently, it is becoming the settled policy of the nation to prepare those entering its service for the reception of pensions.

*Franklin as a
man of energy.*

The first volume of a new series of biographies entitled "American Men of Energy" (Putnam) is the life of Benjamin Franklin, from the pen of Mr. Edward Robins. Excellent judgment is shown in the space allotment for the different portions of Franklin's diversified career, and the treatment is both fair and accurate. Although designedly a "popular" biography, it has decidedly more merit than such books commonly possess. The author knows his Franklin, and he tells the facts forcefully, although at times in language a little frothy. The lessons to be derived from the Autobiography, — the only case in which a self-made man has left us the recipe of his making, — are not overlooked in the summary of his character. Franklin was an ideal "man of energy," and it is to be hoped his successors in the series may be as wisely chosen and as well handled.

BRIEFER MENTION.

The Chautauqua books for the coming year, five in number as usual, have just been sent out by Messrs. Flood & Vincent, of Meadville. Two of them are new books, the other three are revised editions of earlier publications. In the latter category come Alexander Winchell's "Walks and Talks in the Geological Field," revised by Professor Frederick Starr; "Europe in the Nineteenth Century," by Professor Harry Pratt Judson; and "From Chaucer to Tennyson," by Professor Henry A. Beers. The new books are "Men and Manners of the Eighteenth Century," by Miss Susan Hale, and "Twenty Centuries of English History," by Mr. James Richard Joy.

Messrs. Henry Holt & Co. publish "First Lessons in German," by Mr. Sigmon M. Stern; "First Lessons in French," by Messrs. Baptiste Méras and S. M. Stern; Schiller's "Wilhelm Tell," edited by Professor Arthur H. Palmer; and Musset's "Histoire d'un Merle Blanc," edited by Misses Agnès Cointat and H. Isabelle Williams. Other modern language text-books are About's "Roi des Montagnes," edited by Dr. Thomas Logie (Heath); Taine's "Introduction à l'Histoire de la Littérature Anglaise," edited by Mr. Irving Babbitt (Heath); and "Un Peu de Tout" (Jenkins), a sort of phrase-book edited by M. F. Julien.

"Romance and Realism of the Southern Gulf Coast," by Miss Minnie Walter Myers, is a very brief and popular history and description, published by Messrs. Robert Clarke & Co. It contains much more romance than realism in its sketches and stories of the Indians, the explorers, the Creoles, the Acadians, of New Orleans and Beauvoir. Though scrappy and amateurish, the book will probably interest many, especially those familiar with the scenes and characters described.

"Applied Physiology," by Dr. Frank Overton (American Book Co.), is published in two parts, respectively intended for primary and intermediate grades. As is usual in books of this sort, an obtrusive amount of attention is devoted to the effects of alcohol upon the human system. As an example of the writer's style we make one quotation: "While alcohol is harming a man, it makes him feel good."

LITERARY NOTES.

"A Brief Course in Qualitative Analysis," by Professor Ernest A. Congdon, is published by Messrs. Holt & Co.

"The Story of the Mind," by Professor James Mark Baldwin, is an acceptable addition to the "Library of Useful Stories" published by Messrs. D. Appleton & Co.

Burke's "Letter to a Noble Lord," edited for school use by Professor Albert H. Smyth, is published by Messrs. Ginn & Co. in their series of "Standard English Classics."

A volume of "Selections from the Prose and Poetry of Walt Whitman" has been edited by Dr. Oscar L. Triggs, and published in very attractive style by Messrs. Small, Maynard, & Co.

The "Life and Administration of Sir Robert Eden," governor of Maryland from 1768 to 1776, by Dr. Bernard C. Steiner, is published as a "University Study" by the Johns Hopkins Press.

"Armazindy," with other and shorter poems, may be found in Volume IX., just issued, of the uniform edition of Mr. J. W. Riley's writings, now nearly completed by Messrs. Charles Scribner's Sons.

"A Book of Verses for Children," compiled by Mr. Edward Verrall Lucas, is a happy selection of classified poems and fragments, from a great variety of good authors, published in exceedingly tasteful form by Messrs. Henry Holt & Co.

"Sir Benjamin Collins Brodie," by Mr. Timothy Holmes, and "William Stokes: His Life and Work," by Mr. William Stokes, his son, are two additions to the "Masters of Medicine" series, published by Messrs. Longmans, Green, & Co.

"A Mechanico-Physiological Theory of Organic Evolution" translated from the German of Herr Carl von Nägeli by Messrs. V. A. Clark and F. A. Waugh, is issued by the Open Court Publishing Co. in their "Religion of Science Library."

The Macmillan Co. have bought the old established publishing business of Messrs. Richard Bentley & Son, of London. All Messrs. Bentley's present publications, and those heretofore issued, will hereafter be published by the Macmillan Co., in London and New York.

Messrs. Luzac & Co. send us a translation of the Singalese "Ummagger Jataka" (The Story of the Tunnel), made by Mr. T. B. Yatawara, a native Indian official. It is a fourteenth century work, rich in human interest, and presenting a vivid picture of the customs, manners, and institutions of a bygone age in India.

"Cuba at a Glance" (R. H. Russell) is a pamphlet compilation, historical and descriptive, by Miss Emma Kauffman and Miss Anne O'Hagan, issued under the auspices of the Cuban Junta. It is a vehement and now somewhat futile attack on Spanish rule. As appendix it has war maps of Cuba, Porto Rico, and the Philippines.

Portraits of Turguénieff and Herr Björnson appear as the respective frontispieces of two new volumes, Scandinavian and Russian in contents, of the series entitled "Stories by Foreign Authors," published by Messrs. Charles Scribner's Sons. Eight volumes of this attractive series have now been published, and two more will bring it to completion.

"A Library Dictionary of the French and English Languages," by Mr. Ferdinand E. A. Gasc, is published by Messrs. Henry Holt & Co. in a volume of nearly a thousand three-columned pages. It is the result of over

thirty years of labor, undertaken after a long period of collaboration with Dr. Spiers in the same line of work. Pronunciation is not indicated except in a few special cases, because the author considers it only a lure, and "entirely out of place in a serious and conscientious work like mine." The work is compactly but clearly printed, and may be recommended as one of the best of its kind.

Under the general title of "The Churchman's Library," the Macmillan Co. will publish a series of volumes, designed rather for the laity than for clerical readers, upon subjects "occupying the attention of church people at the present time." Over twenty volumes have already been arranged for, of which four are now almost ready for publication.

"Appletons' Dictionary of Greater New York" comes to us for 1898 with the revisions made necessary by the enlargement of the city with which it deals. The "dictionary" plan is probably better than any other for such a guide-book, and we wish that every large city in the country might be provided with so useful and convenient a book for the information of visitors.

TOPICS IN LEADING PERIODICALS.

September, 1898.

America, Spain, and France. Emile Ollivier. *Century*.
 Anglo-American Union, The. Sir C. W. Dilke. *Pall Mall*.
 Arctic, Days in the. Frederick G. Jackson. *Harper*.
 Battle, Modern. H. H. Hughes-Hallett. *Pall Mall*.
 Bismarck. William Roscoe Thayer. *Atlantic*.
 British Army, Social Life in. *Harper*.
 Burne-Jones, Sir Edward. William Sharp. *Atlantic*.
 Cambridge, Life at. Marcus Dods. *Pall Mall*.
 Carlyle, Unpublished Letters of. *Atlantic*.
 Central America, Geological Water Ways across. *Pop. Sci.*
 Cervera's Fleet, Destruction of. *McClure*.
 China, Vivisection of. Eliase Reclus. *Atlantic*.
 Coinage, American, Curiosities of. *Popular Science*.
 College Women and the New Science. *Popular Science*.
 Cuba, Old, Life in. J. S. Jenkins. *Century*.
 Cuba, Philippines, etc., Commercial Promise of. *McClure's*.
 Cuban Blockade, Incidents of. Walter Russell. *Century*.
 Custer's Last Fight, by an Indian Survivor. *McClure*.
 El Poso, An Episode of. H. C. Christy. *Scribner*.
 Fiscal Policy, The New. W. C. Ford. *Harper*.
 Gladstone. George W. Smalley. *Harper*.
 Goodyear, Charles. *Popular Science*.
 Guasimas, Recollections of. Edward Marshall. *Scribner*.
 Immigrants and Indigenes. James Collier. *Popular Science*.
 Imperialism, American. Carl Schurz. *Century*.
 Indies, Our Commerce in the. W. C. Ford. *Atlantic*.
 Jungfrau Railroad, The. E. R. Dawson. *Scribner*.
 Lincoln, Mrs., A Sister's Recollections of. *McClure*.
 Maine, Sir Henry. Woodrow Wilson. *Atlantic*.
 Malay Pirates of Philippines. D. C. Worcester. *Century*.
 Manual Training, Philosophy of. C. H. Henderson. *Pop. Sci.*
 "Mark Twain," The Real. Carlyle Smythe. *Pall Mall*.
 New England, An Island of. Gustav Kobbé. *Century*.
 Policy of the U. S., Thoughts on. James Bryce. *Harper*.
 Porto Rico, Alone in. Edwin Emerson, Jr. *Century*.
 Revolutionist, Autobiography of a Prince Kropotkin. *Atlantic*.
 Rough Riders at Guasimas. R. H. Davis. *Scribner*.
 Spain and her American Colonies. T. S. Woolsey. *Century*.
 Science, American, Jubilee of. W. J. McGhee. *Atlantic*.
 Superstitions, Popular, of Europe. D. G. Brinton. *Century*.
 Swiss Railroads, Nationalization of. H. Micheli. *Pop. Science*.
 Territory, Our New. Whitelaw Reid. *Century*.
 Toqueville, A. de,—Sixty Years after. D. C. Gilman. *Century*.
 Turk at Home, The. Sidney Whitman. *Harper*.
 U. S. in Foreign Military Expeditions. A. B. Hart. *Harper*.
 Volcanoes, Action of. Cleveland Moffett. *McClure*.
 War News, The Reporting of. R. S. Baker. *McClure*.

LIST OF NEW BOOKS.

[The following list, containing 46 titles, includes books received by THE DIAL since its last issue.]

GENERAL LITERATURE.

Studies of a Biographer. By Leslie Stephen. In 2 vols., 8vo, uncut. G. P. Putnam's Sons. \$4.
 Early Letters of George William Curtis to John S. Dwight; Brook Farm and Concord. Edited by George Willis Cooke. 12mo, gilt top, uncut, pp. 294. Harper & Brothers. \$1.50.
 Passages from the Correspondence and Other Papers of Rufus W. Griswold. 8vo, pp. 313. Cambridge, Mass.: W. M. Griswold. \$2.
 Poems of American Patriotism, 1776-1898. Selected by R. L. Paget. 16mo, gilt top, uncut, pp. 414. L. C. Page & Co. \$1.

NEW EDITIONS OF STANDARD LITERATURE.

Vondel's Lucifer. Trans. from the Dutch by Leonard Charles van Noppen; illus. by John Aarta. 8vo, gilt top, uncut, pp. 438. New York: Continental Pub'g Co. \$5.
 Sketch Books. By W. M. Thackeray; edited by Anne Thackeray Ritchie. "Biographical" edition; illus., 8vo, gilt top, uncut, pp. 772. Harper & Brothers. \$1.75.

BIOGRAPHY AND MEMOIRS.

Jerome Savonarola: A Sketch. By Rev. J. L. O'Neil, O.P. Illus., 12mo, gilt top, pp. 232. Boston: Marlier, Callanan & Co. \$1. net.
 Life and Administration of Sir Robert Eden. By Bernard C. Steiner. Large 8vo, uncut, pp. 142. "Johns Hopkins University Studies." Paper.

HISTORY.

A History of Modern Europe. By Ferdinand Schwill, Ph.D. With maps, 12mo, pp. 450. Charles Scribner's Sons. \$1.50 net.

VERSE.

Songs of Destiny, and Others. By Julia P. Dabney. 12mo, gilt top, uncut, pp. 180. E. P. Dutton & Co. \$1.25.
 Armazindy. By James Whitcomb Riley. "Homestead" edition; with frontispiece, 12mo, gilt top, uncut, pp. 173. Charles Scribner's Sons. (Sold only by subscription.)
 Voices of the Morning. By James Arthur Edgerton. 12mo, pp. 121. Chicago: C. H. Kerr & Co. 75 cents.

FICTION.

The Queen's Cup. By G. A. Henty. 12mo, pp. 330. D. Appleton & Co. \$1.; paper, 50 cts.
 The Making of a Saint. By William Somerset Maugham. Illus., 12mo, pp. 351. L. C. Page & Co. \$1.50.
 Rose à Charlitte: An Acadian Romance. By Marshall Saunders. Illus., 12mo, pp. 516. L. C. Page & Co. \$1.50.
 The Moral Imbeciles. By Sarah P. McL. Greene. 12mo, pp. 237. Harper & Brothers. \$1.25.
 When Knighthood Was in Flower: A Story of the Reign of King Henry VIII. By Edwin Caskoden. Illus., 12mo, gilt top, pp. 249. Bowen-Merrill Co.
 Tales from the Land of Manana. By G. Cunningham-Cunningham. 16mo, pp. 241. Cincinnati: Editor Pub'g Co.

NEW VOLUMES IN THE PAPER LIBRARIES.

R. F. Fenno & Co.'s Select Series: Defiant Hearts. By W. Heimbürg; trans. by Annie W. Ayer and H. T. Slate. —London Pride; or, When the World Was Younger. By Miss M. E. Braddon. Each illus., 12mo. Per vol., 50 cts.
 Rand, McNally & Co.'s Globe Library: The Love That Wins. By Mary Angela Dickens. 12mo, pp. 330. —The Lover's Quest. By Ernest Glanville. 12mo, pp. 340. Per vol., 25 cts.

TRAVEL AND DESCRIPTION.

Travels in Tartary, Thibet, and China, during the Years 1844-5-6. By M. Hue; trans. from the French by W. Hazlitt. Reprint edition; in two vols., illus., 12mo, gilt tops. Open Court Pub'g Co. \$2.
 Fellow Travellers: A Personally Conducted Journey in Three Continents, with Impressions of Men, Things, and Events. By Rev. Francis E. Clark, D.D. Illus., 12mo, pp. 288. F. H. Revell Co. \$1.25.

THEOLOGY AND RELIGION.

- God's Methods with Man. By Rev. G. Campbell Morgan. 12mo, pp. 188. F. H. Revell Co. \$1.
- The Parallel Psalter: Being the Prayer-Book Version of the Psalms and a New Version, Arranged on Opposite Pages. With Introduction and Glossaries by Rev. S. R. Driver, D.D. 12mo, pp. 487. Oxford University Press. \$1.50.
- An Open Letter to a High Churchman. By William E. McLennan. 16mo, pp. 44. Curts & Jennings. Paper, 10 cts. net.
- Kiddush; or, Sabbath Sentiment in the Home. By Henry Berkowitz, D.D. Illus., 16mo, gilt top, pp. 71. Philadelphia: The Author. \$1.

ECONOMIC AND POLITICAL STUDIES.

- Labor Copartnership: Notes of a Visit to Coöperative Workshops, Factories, and Farms in Great Britain and Ireland. By Henry Demarest Lloyd. Illus., 12mo, pp. 351. Harper & Brothers. \$1.
- The Paternal State in France and Germany. By Henry Gaullieur. 12mo, pp. 225. Harper & Brothers. \$1.25.
- The Legal Revolution of 1902. By a Law-Abiding Revolutionist. 12mo, pp. 334. Chicago: C. H. Kerr & Co. \$1.

SCIENCE.

- The Sphere of Science: A Study of the Nature and Method of Scientific Investigation. By Frank Sargent Hoffman, Ph.D. 12mo, pp. 268. G. P. Putnam's Sons. \$1.50.
- The Gospel According to Darwin. By Woods Hutchinson, A.M. 12mo, gilt top, pp. 241. Open Court Pub'g Co. \$1.50.
- The Story of the Mind. By James Mark Baldwin. Illus., 18mo, pp. 236. "Library of Useful Stories." D. Appleton & Co. 40 cts.
- A Mechanico-Physiological Theory of Organic Evolution. By Carl von Nägeli. 12mo, pp. 53. Open Court Pub'g Co. Paper, 15 cts.

BOOKS FOR SCHOOL AND COLLEGE.

- Applied Physiology. By Frank Overton, A.M. In 2 parts, primary and intermediate. Each illus., 12mo. American Book Co. 80 cts.
- News from the Birds. By Leander S. Keyser. Illus., 12mo, pp. 229. "Home Reading Books." D. Appleton & Co. 60 cts.
- The Story of the English. By H. A. Guerber. Illus., 12mo, pp. 356. American Book Co. 65 cts.
- Pitman's Practical French Grammar and Conversation for Self-Tuition. By A. Garnaud and W. G. Isbister. 18mo, pp. 200. New York: Sir Isaac Pitman & Sons, Ltd. 50 cts.; paper, 40 cts.
- The Story of Rob Roy. By Sir Walter Scott; condensed for home and school reading by Edith D. Harris. Illus., 12mo, pp. 306. "Home Reading Books." D. Appleton & Co. 60 cts.
- Harold's Rambles. By John W. Troeger, A.M. Illus., 12mo, pp. 155. "Home Reading Books." D. Appleton & Co. 40 cts.
- Dryden's Palamon and Arcite. Edited by George E. Eliot, A.M. With portrait, 12mo, pp. 93. Ginn & Co. 40 cts.

MISCELLANEOUS.

- A Word to Women. By Mrs. Humphry ("Madge" of "Truth"). 16mo, pp. 152. M. F. Mansfield. 50 cts.
- Appletons' Dictionary of "Greater" New York and its Vicinity. Illus., 16mo, pp. 343. D. Appleton & Co. Paper, 30 cts.

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PRESS COMMENTS ON THE PASSING OF THE "CHAP-BOOK."

From the
CHICAGO
TIMES-
HERALD,
July 17.

Instead of the number of the "Chap-Book" which in ordinary course would have been current yesterday, announcement is made that THE DIAL, the other literary semi-monthly of Chicago, will hereafter appear for both periodicals. The "Chap-Book," which recently completed its fifth year, is thus merged in THE DIAL, now in its nineteenth year. . . . THE DIAL is accorded the highest place among American literary and critical magazines.

From the
BOSTON
TRANSCRIPT,
July 18.

Good-bye to the "Chap-Book"! The little deciduous periodical is no more, absorbed in the steady-going, responsible, and reliable DIAL. It is the fate of all lively young periodicals established on lines which are not parallel with those of old established favorites either to die or to become affiliated with those which are. . . . THE DIAL is certainly a well-poised, unprejudiced, and scholarly journal, readable and guiltless of twaddle.

From the
INDEPEND-
ENT, N. Y.,
July 21.

The passing of the "Chap-Book" is announced. THE DIAL has bought the publication, and now that the "Critic" has changed from the form of a weekly paper to that of a monthly magazine THE DIAL practically is in possession of its own field of literary journalism.

From the
INDIANAP-
OLIS NEWS,
July 27.

The "Chap-Book," which seemed to have reached the very summit of prosperity, has published its own obituary notice. The sprightly publication has been sold to THE DIAL, which will fill out all the "Chap-Book's" unexpired subscriptions.

From the
ADVANCE,
Chicago,
July 28.

The "Chap-Book" has been purchased by THE DIAL, . . . which will gain by the consolidation a new and important constituency. The change of the "Critic" from a weekly to a monthly leaves THE DIAL in practical possession of the field of distinctively literary journalism in this country.

From the
TOPEKA
ADVOCATE
AND NEWS,
August 10.

THE DIAL has absorbed all that the "Chap-Book" once was without in any way losing the worth and dignity which has made it so truly deserving of the kind words that eminent literary men have said of it.

From the
STANDARD,
Chicago,
July 30.

The passing of the "Chap-Book" has aroused much comment in journalistic circles. Ever since the unique sheet first appeared . . . it has contributed to the enlivenment of literary America. . . . Now it has been merged with THE DIAL, and is no more.

From the
NORTH-
WESTERN
CHRISTIAN
ADVOCATE,
August 3.

The "Chap-Book" has become merged in THE DIAL, which is one of the best purely critical papers in the United States. . . . The change should not prove unsatisfactory to subscribers, who will find THE DIAL catholic in taste, unbiased in criticism, and interesting in matter.

From the
OUTLOOK,
New York,
August 13.

The "Chap-Book" has been transferred to THE DIAL, which has long been one of the most scholarly and dignified of American literary journals. The influence of THE DIAL in the Central West has been steadily in the direction of the most thorough scholarship and the best literature. . . . THE DIAL represents a very influential body of people in the city of Chicago, and a growing constituency throughout the West, and its success is an indication of the spread of genuine culture.

From the
NEW YORK
TIMES,
July 23.

Word comes from Chicago that the "Chap-Book" has been absorbed by THE DIAL. This is a curious combination, and many puzzling conjectures will arise from it. . . . Some will regard the transaction as a surrender of the claims of "decadent" literature to the more robust and healthful spirit of literary journalism. Others will expect to see THE DIAL clothe itself in dilettanteism and bloom forth in paroxysms of rainbow literature. We feel quite sure, however, that this last will not happen. The editor of THE DIAL probably knows what his readers will tolerate. People are obviously tired of quaint conceits in critical writing; they desire to have their news and criticism of books presented in as simple and conscientious a form as . . . the news of the stock market. Reviews of books should be as timely as are editorial comments on current events, and they should be written from the same elevated and responsible standpoint.

From the
SPRINGFIELD
UNION,
July 31.

Instead of the "Chap-Book" for July 15, comes the announcement that that semi-monthly has been merged into THE DIAL, which publication subscribers to the "Chap-Book" will receive hereafter. . . . Subscribers for the little Western magazine that is now of the past will find themselves in harmony with its successor.

From the
CONGREGA-
TIONALIST,
Boston,
July 28.

The "Chap-Book" has passed into the hands of THE DIAL, which will be continued as a literary and critical paper, with the wider constituency which the consolidation gives.

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No. 294. SEPTEMBER 16, 1898. Vol. XXV.

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BOOKS OF THE COMING YEAR.

A few months ago, there was widespread discussion concerning the probable effects of the then impending war with Spain upon the production of books in the United States. Arguments were adduced in plenty upon both sides of the question, and it was stoutly maintained, on the one hand, that bookmaking would receive a new stimulus from the clash of arms, and, on the other, that the energies of the public would be diverted from the reading of books, that the activities of authors and publishers would be to a considerable extent paralyzed by the moral and economic shock of the conflict. The question thus warmly debated is now by way of getting answered, and the list of forthcoming books, compiled from the announcements of American publishing houses, and printed in the present issue of *THE DIAL*, settles the debate most emphatically in favor of the contention that book production would be increased rather than lessened by reason of the newly awakened self-consciousness of the American people. Had the outcome of the war been less favorable to our arms, or had the strife been unduly prolonged, a different answer might have been given to the question, but the answer which we actually have to record is in the highest degree satisfactory, and it is evident that a season of almost unprecedented activity in book-publishing awaits us, and is, indeed, close at hand. The list that we published in our announcement number of a year ago was the most extensive that we had ever brought together, comprising, as it did, well over a thousand titles; but even that list is this year exceeded to the extent of two or three hundred additional titles. We are justified in congratulating all concerned—authors, publishers, and readers—upon this showing, and in predicting that culture—as far as it is affected by the statistics of book-production—is about to “hum” as it never did before in what Whitman called “these States.”

With so rapidly growing a list to choose from, it becomes every year increasingly difficult, in such a prospectus as this, to single out the few works of greater importance to mention of which we are necessarily restricted. The invidiousness of such a selection becomes more and more

evident, and every reader of this brief forecast will doubtless find in the full list — as it appears further on in our pages — some titles more interesting to him personally than those that are mentioned just here; while the coming year, no less than the years past, will be sure to have its surprises in the shape of the important books that will appear almost unheralded. For one thing, we may say that no one book in prospect is entitled to be styled “the book of the year,” in the sense in which that name has been deserved, in past years, by such works as the *Life of Tennyson*, and the *Letters of Lowell* or *Matthew Arnold*. Yet, in spite of this statement, there are doubtless many individual readers who will find in this list the titles of books which to them personally are of the first importance.

Having said this much in the way of general observation, it remains for us to pick out a few titles that seem particularly deserving of special mention. In the department of biography, there is probably no more important work announced than Professor Knapp’s long-heralded “*Life of George Borrow*.” The authorized life of Alphonse Daudet, by his son; the study of Count Tolstoy’s life, by Mr. G. H. Perris; the “*Life and Character of General Grant*,” by Mr. Hamlin Garland; and Dr. Hale’s rambling reminiscences of “*James Russell Lowell and his Friends*,” are surely among the books that will be awaited with the greatest interest. In history, Mr. Henry Cabot Lodge’s “*Story of the Revolution*” will command a wide audience, as will also the late C. A. Dana’s “*Recollections of the Civil War*.” An announcement of peculiar interest is “*The Underground Railroad from Slavery to Freedom*,” by Mr. W. H. Siebert, which will be the first exhaustive account of that movement. As for books about the recent war, about the new territories over which the United States is to assume control, and about the achievements of the American navy — they are almost legion, and it would be invidious to a few to the exclusion of the rest.

In the more serious walks of literature, we have, furthermore, many other titles of great attractiveness. Professor Goldwin Smith’s “*The United Kingdom*,” Mr. Benjamin Kidd’s “*The Control of the Tropics*,” Mr. H. J. Ford’s “*The Rise and Growth of American Politics*,” and a translation of Gneist’s “*History of the English Constitution*,” are a few titles in one department. Mr. A. H. Savage Landor’s “*Our Expedition to Tibet*” will probably take the lead among works of travel and exploration,

followed closely by Mr. Sven Hedin’s “*A Journey across Asia*,” Mr. Edward Fitzgerald’s “*In the Highest Andes*,” Mr. Eivind Astrup’s “*With Peary near the Pole*,” and, with a flavor more of literature than of learning, “*A Cruise under the Crescent*,” by Mr. Charles Warren Stoddard, who at last breaks a too prolonged silence. In philosophy, there will be a four-volume work upon “*The Metaphysics of Experience*,” by Mr. Shadworth H. Hodgson, and a translation of Professor Paulsen’s “*Ethics*.” In theology, two new series, “*The Churchman’s Library*” and “*New Testament Handbooks*” occupy the forefront of the field, to say nothing of Dr. Cheyne’s great “*Dictionary of the Bible*,” in four volumes. In music, an announcement of marked interest is the series to be called “*The Music Lovers’ Library*,” to include volumes by Messrs. Henderson, Krehbiel, Finck, Apthorp, and others.

The category of literary history and criticism offers a bewildering array of promising titles. There are volumes of essays by Mr. Austin Dobson, Mr. H. W. Mabie, Professor Kuno Francke, M. Maeterlinck, Mrs. Meynell, Sidney Lanier, and many others. A few titles of unusual interest are these: “*Lamb, Coleridge, and the Lloyds*,” a volume of Lamb’s unpublished correspondence; M. Rostand’s “*Cyrano de Bergerac*,” in two translations; a “*Manual of the History of French Literature*,” by M. Brunetière; and “*Petrarch, First Modern Scholar and Man of Letters*,” edited by Messrs. J. H. Robinson and H. W. Rolfe. The important series of “*Periods of European Literature*” will be carried rapidly on, no less than seven new volumes being announced.

Turning now to literature in the stricter sense, a word may first be said of Mr. Mosher’s reprints, which will be as interesting as in past years, or even more so, since they will include so notable a production as “*The Germ*,” the four parts reproduced from the rare originals of 1850. In new poetry, there is nothing as yet promised that is noteworthy, an opinion which hopeless Meredithians will probably think heretical, since the “*Odes in Contribution to the Song of French History*” is marked for early appearance. Mr. Davidson, Mrs. Julia Ward Howe, Mrs. Perry, and Miss Guiney, are among the verse-writers included in the list. When it comes to naming works of fiction, we are tempted to throw up our hands in despair. A few titles, selected almost at random, are “*The Day’s Work*,” by Mr. Rudyard Kipling, “*Wild Eelin*,” by Mr. William Black; “*Sie-*

lanka," by Mr. Henryk Sienkiewicz; "The Battle of the Strong," by Mr. Gilbert Parker; "Her Memory," by "Maarten Maartens"; "Gloria Mundi," by Mr. Harold Frederic; and "The Castle Inn," by Mr. Stanley Weyman. The announcement that "Alwyn, a Poetic Romance," written many years ago by Mr. Theodore Watts-Dunton, is at last to be published, will probably arouse in a few persons a more intense interest than is caused by any other book in the long list of works of fiction.

But we must bring this summary to a close, conscious of the fact that entire departments have been ignored, and the others most inadequately discussed. We say nothing at all of the books in sumptuous garb promised for the holiday season, partly because the announcements are far from complete, and partly because a mere enumeration of titles is even less fitted to do justice to works of this class than to others. For such further information as has thus far been collected, we must refer our readers to the ten or more compactly-printed pages to be found later on in this issue, and trust that they will find many things to their taste beyond what it has been possible to mention in the present rapid survey.

ENGLISH CORRESPONDENCE.

London, Sept. 3, 1898.

Since I last wrote to you many things have happened here which seem to me to be fraught with large potentialities of change for the future. In the first place, the Committee of the House of Lords, sitting on the question of Copyright, has gathered together a mass of expert evidence which is likely to alter materially coming legislation. I should not be at all surprised, if we established here a complete bureau for the registration and regulation of all matters relating to copyright with regard to books, prints, photographs, newspapers, criticisms, and the rest. It has been suggested that registration should be compulsory, and that non-registration shall carry with it the penalty of loss of copyright. The manager of the "Times," in his evidence, gave strong expression to his opinion that copyright in news should hold for twenty-four hours; while a music publisher complained of damage due to piracies from the street piano-organs! However, all these matters are, no doubt, to be made plain in the new Copyright Bill.

In the second place, we have had launched at us the new three-penny illustrated magazine, from the house of Messrs. Harmsworth & Co. Following on this, came a truly lively controversy between these publishers and our largest distributors, Messrs. W. H. Smith & Co. The latter complained that the terms at which the magazine was supplied did not admit of a profit, if sold at threepence. Messrs. Harmsworth retorted that they did, and said a few words which hurt.

The result, however, bears out Messrs. Smith's contention, for the magazine is now published at threepence halfpenny. Even the ordinary bookseller found that the difference between the cost price and selling price barely covered his working expenses. That a three-penny magazine, well produced, is appreciated, may be gathered from the fact that of the first number of Harmsworth's venture, over 800,000 copies were sold. But the new "monthly" is not to have the field all to itself—Messrs. Pearson & Co. announce the "Royal Magazine" for October. I understand it is to outshine its rival, and will be a genuine threepenny magazine; that is to say, it will be retailed at threepence. What to us, here, is the startling part of the announcement, is the information that the issue is to be of one million copies.

In the third place, we have lost one of our oldest publishing houses. Messrs. Bentley & Sons have vanished in the larger maw of Messrs. Macmillan, who have bought up the older house—plant, stock, and staff. All kinds of speculations have been discussed for the cause of this disappearance, but none seem to me to have hit upon the right one. Without a doubt, the Bentley house disappeared naturally, for the firm was never one to change with the changing condition of things; and it speaks for the wisdom of its head, in that he saw his own limitations, and recognized that the times were touching him ungently. Not that the business was not a very excellent one. On the contrary, it must have realized large profits, right up to the date of the transfer. No, it was simply the fact that it lived and had its being in traditions long out of date. You, on your side of the water, cannot altogether appreciate what an old English publishing house is; but if you can imagine a man-of-war of the old three-decker type of Nelson's day, fighting one of our modern ironclads, you will get some idea of what competition has done for the English publishing business. I may say that there are further rumors of other amalgamations even more startling, if true, than this of the Macmillan-Bentley settlement.

It all comes to this, that the magazine has almost ousted from the attention of the reading public all books, other than those which the public acknowledge of first importance. I am of opinion, that the future of publishing, in this country at any rate, will be widely different from what it is now. It seems to me that it will be in the hands of a very few larger syndicates, and the small publisher, like the small tradesman, will be compelled to go to the wall. And this applies, also, to our second and third-rate writers, particularly novelists. So long as the libraries recognized the three-volume novel, so long was the small publisher assured of a definite, if not princely, income; and so long did the second-rate writer find a market for his wares. But the disappearance of the "three-decker" has resulted in disastrous effects. Six shillings is too much to pay for ephemeral reading, and the libraries have not increased their orders proportionately to the decrease in price. Moreover, the magazine gives all the reading that is wanted, and there are enough of them, in all conscience. The small publisher must give up publishing, and the second-rate author must take to journalism.

So much for history and speculation thereon. Whatever they may not do in the future, it is very certain publishers are not idle in the present. Already, our journals devoted to literary matters are crowded with

"gossip" and announcements. But such news may be stale to you; and I will, therefore, confine myself to telling you what you may not have heard.

Neither Mr. Hall Caine nor Dr. Conan Doyle will publish any book this autumn. The former has almost finished a story dealing with Rome, but this will not be issued until next autumn. You may have heard that his next book is to be called "The Drunkard," and to be published in monthly shilling parts. Neither of these statements is true. Dr. Doyle will have ready a volume of short stories, probably early next year. Mr. Grant Allen's new novel, to be called "The Linnet," and of which he thinks very highly himself, will be issued this season by Mr. Grant Richards. Mr. H. G. Wells, who is much improved in health, has set to work finishing a story on which he was engaged before he became so ill. Mr. Andrew Lang will issue through Messrs. Longmans, a companion volume to "Pickle the Spy," to be called "The Companions of Pickle." Mr. Kipling's volume of short stories will come to us this year through Messrs. Macmillan. Messrs. Pearson & Co. will have ready very shortly Mr. Max Pemberton's "The Phantom Army," and the same firm are on the eve of publishing Mr. Cutcliffe Hyne's "The Adventures of Captain Kettle," Mr. David Christie Murray's "Despair's Last Journey," and new volumes by Bret Harte and Mrs. L. B. Walford. For Miss Marie Corelli's new story no publisher has, as yet, been found. It will probably not see the light this year.

So much for fiction. In biography, we are promised, "Life of Prince Charles Edward," by Andrew Lang; "Life of William Morris," by J. W. Mackail; "Reminiscences," by Robert Buchanan; "Memoirs of the Life of Henry Reeve," by J. K. Laughton, and Lord Ashbourne's account of William Pitt. There are, of course, others; but I will inform you of these in my next.

Mr. Stanley Lane-Poole has finished his "History of India under the Mogul Dynasty," and Professor Campbell his "Religion in Greek Literature." I notice that Pollock's monograph on "Spinoza" is to be republished, as well as a cheaper edition of Lady Burton's biography of her husband.

Of the few art books which are to be published this season, the first to mention is Mr. Walter Armstrong's "Gainsborough." Then come an illustrated sketch of "The Pre-Raphaelite School," and cheaper editions of Mr. Malcolm Bell's "Sir Edward Burne-Jones," and Mr. Ernest Rhys's book on "Lord Leighton." Both these last works will be published by Messrs. George Bell & Sons. Mr. Whitman, of the Department of Prints, in the British Museum, has finished an excellent study of "The Masters of Mezzotint," which Messrs. Bell will also issue. It is to be illustrated by about sixty examples, reproduced in colotype.

Of collected editions we are to have in addition to the handsome series of the novels of Jane Austen, the "Works of the Sisters Brontë" (Downey & Co.); the novels of Henry Fielding (Constable & Co.), and a new issue of the complete stories of Charles Dickens (Dent & Co.) This last is to be in forty small volumes, uniform with the same firm's "The Temple Scott." The biographical edition of Thackeray is still running, as is also the Albany edition of Macaulay.

An entirely new edition of Shakespeare's works is announced by Messrs. Bell. It is to be in small pott size, with illustrations by Byam Shaw, Anning Bell, and other artists. The text used is that of the Cambridge edition.

Just at present, it is difficult to give you a good idea of what is to come. Publishers seem unprepared with information. I may, however, give you more detailed information later. At present, it is more than one's head is worth to worry busy managers, who have returned from holiday-making, only to find themselves plunged in a veritable sea of arrears of work.

I am glad to say that Mr. James Garner's version of Omar Khayyám's "Rubaiyat," is to have an English publisher. I think, when you see the little book in its English dress, you will feel that we have done it justice. I am even gladder to find that Mr. Nathan Haskell Dole's variorum edition of Omar is to be issued here also. I can assure you that the few copies which have reached us, have proved of inestimable value. During the present stir about FitzGerald and his translation, I do not know what three-fourths of our critics and writers on the subject would have done without it. Mr. Dole's "breviary" edition, when I have shown it to any publisher, has turned him green with envy.

The Author's Society, the Publishers' Association, and the Booksellers' Association have had some more confabulations. They tell us now that they have arrived at a *modus vivendi*. I don't believe it. They none of them know what they want, or how to get it, if they did. Probably, before they meet again, they will have found out some flaw in their arrangements, and the whole scheme, so elaborately prepared, will vanish into thin air. The three bodies could, if they were permitted, each bite the heads off the others; for assuredly, judged by the twaddle, they must have maws big enough. How is it possible to discuss to advantage if they do not meet on a common ground of mutual trust? I think it is about time we took them all with a grain or two of humour. They'd be much more profitable to us thus taken. At any rate, we should have a hearty laugh. Some day, there'll be a terrible rumbus, and authors, publishers, and booksellers will then find that they have been beating air all this time. As a matter of fact, the right end of the stick is still waiting to be seized. TEMPLE SCOTT.

THE LAST DANCE OF THE LEAVES.

I.

Still playing, playing, faithful Pleasure
Keeps a blithe, beguiling measure;
The flowers fallen, the thrushes gone,
Pleasure still is playing on,
Softly calling back the day
Glory by glory slipt away.
The shed leaves, with the rabbits' feet,
Move to the music; light and fleet,
They hold once more the happy air,
With memory hold pale revel there.

II.

The wind of Autumn wakes and blows,
It whistles in the withered close;
Now it laughs, and now it grieves;
Weird the measure that it weaves
For the dances of the yellow leaves.

The sad grass pale and paler grows,
Gray Death, from vale to hill he goes;
Still the wind, it half deceives;
Weird the measure that it weaves
For the dances of the dying leaves.

JOHN VANCE CHENEY.

The New Books.

CHINA IN TRANSFORMATION.*

Readers in search of a comparatively short cut to a fair general comprehension of the Far Eastern question in its present aspects will find in Mr. Archibald R. Colquhoun's "China in Transformation" a book well suited to their needs. The author has, it must be premised, very pronounced and definite views of his own on that "question," and he has made up his mind thoroughly as to the course England ought to pursue in regard to it. The "Russian Bogy" haunts Mr. Colquhoun's fancy to a degree that makes him something of an alarmist; and his book, when we regard it on its doctrinal or theoretical side, may be fairly described as a tract (and a very plausible one it is, if we admit the author's premises) in support of the view which has gained ground somewhat rapidly of late that Russia's impending advance from the north toward the cynosural Yang-tsze region must be anticipated and counteracted by a corresponding move on England's part from the south, if Asia and eventually the whole world are to be saved from the ultimate dominion of the Slav. In other words, Mr. Colquhoun is a stalwart advocate of the "forward policy," at least so far as England's Burman-Chinese frontier is concerned. Palmerstonian methods are what he sighs for to safeguard Britain's markets in the East. How far his views may be modified now that the Czar of all the Russias would seem to have thrown up the role of Genghiz Khan (which Mr. Colquhoun in so many words imputes to him) for that of Anacharsis Clootz, it would be interesting to know; but we venture to say he will view the disarmament manifesto as only another instance of Muscovite cunning, compared with which the slyness of Major Bagstock were candor itself. Russia, he will probably argue, comes forward with a proposal to the Powers for a scaling down of military budgets all round at a time when she is rather "hard up" herself, and needs a breathing-space to recruit her credit, to push her strategical railways to completion, and to settle and strengthen herself in the territory she has already wrested from China. Russia, he may point out, is explicitly anxious that everybody should stop building warships for a while, just after her great rival has out-trumped her by voting thirty

millions for naval purposes. In fine, as it will be easy for him to show, a season of assured peace will redound just now especially to Russia's advantage; therefore she proffers the olive branch. But Mr. Colquhoun will undoubtedly dread the Russians, *et dona ferentes*; and while he may possibly (as we trust he will) recognize the personal sincerity of the Czar in proposing to relieve the peoples of the burdens of militarism, he will nevertheless see behind that humane and benignant yet pathetically isolated figure the Ignatieffs, Pavloffs, Muravieffs — the true exponents of those fundamentally fixed quantities, Russian statesmanship and ambition. As he says:

"Russian ambition is a permanent plant, with its roots struck in the sentiments of over one hundred millions of people. It requires no originality in statesmanship, but proceeds like a cosmic movement, by its own laws working automatically, the particular men who seem from time to time to be guiding it being but the accidents of the movement. . . . To parley with such a force is like parleying with the tidal wave. Only a seawall of solid construction can set bounds to its inflow."

It is time now to say that our author's intensity of conviction as to what ought to be done in the East does not materially affect his clear and concise picture of what is. He naturally tends to dwell most on and perhaps slightly overcolor such facts as make for his own views; but his book is a fair one in the main, presenting just such an account of the actual China as will interest the general reader, and be helpful to men of business, politicians, and travellers. Mr. Colquhoun brings to his task exceptional qualifications for it. Many years of service in Burma, first as an engineer, and later as Deputy-Commissioner; repeated visits to Siam, in an official as well as a private capacity; prolonged stays in China as explorer, special correspondent of the "Times," and, recently, in connection with important negotiations concerning railway questions — such experiences certainly warrant his claim to speak with some authority.

The volume opens with two preparative chapters, the first one setting forth what is necessary for the reader to know of the geography of China of to-day, the second outlining the history of China's foreign relations. Thence Mr. Colquhoun passes on to consider in separate chapters the Economic Question, the Question of Communications, England's Objective in China, Commercial Development, Diplomatic Inter-course, the Native Press, the Chinese People, Chinese Democracy, the Political Question, etc.

It is important for the general reader of Mr. Colquhoun's book to grasp at the outset

* CHINA IN TRANSFORMATION. By Archibald R. Colquhoun. With maps. New York: Harper & Brothers.

the perhaps imperfectly realized fact that the once colossal Chinese Empire, which not long ago covered an area of some four and a half million square miles, is now virtually shrunk to the eighteen provinces of China Proper — a populous region measuring about one and a half million square miles, and being thus about half the size of Europe, or seven times that of France. The vast tracts lying outside this region are still almost *terre incognita*, and are (except Manchuria) beyond the radius of profitable trade for England — though still of strategical importance. Tibet, for instance, will eventually be occupied by the Russians unless England takes steps betimes to prevent it. Manchuria is already practically Russian; Mongolia, Ili, and Kashgaria are the Czar's whenever it pleases him to occupy them; Corea no longer belongs to China, and her ultimate fate still hangs in the balance. When we discuss China of to-day, then, we mean the eighteen provinces of China Proper which, speaking roughly, is bounded on the east by the Yellow and China seas, reaching from Corea to the Tongking Gulf; on the west by Kokonor and Tibet; on the south by Tongking and the Shan States; on the north by Mongolia and Russia. Mr. Colquhoun reckons the inhabitants of this country at 350,000,000, a population by no means excessive, being only twelve times that of England, while the area which subsists it is thirty times greater. It is in its distribution, then, rather than its numbers, that the population of China is remarkable, the pressure on the eastern seaboard and the great water-ways being unparalleled elsewhere, while away from these centres it decreases rapidly. About half the area of the eighteen provinces, an acreage of 400,000,000, is good cultivable land. Owing mainly to the infiltration from Turkestan, the Mohammedan element in the population is large, even Peking containing some twenty thousand Mohammedan families. Altogether the Moslem population numbers about thirty millions; and this class, from its numbers and character, must be accounted an important factor as regards the future of China. Mr. Colquhoun observes that "while Christianity, an exotic, seems to be waning in China, the change of religion gives to the Chinese convert of Islam the qualities he lacks — namely, independence, courage, and devotion."

Passing to the economic question, the author agrees with Richthofen that "the slumbering factors of an immense industrial production all exist in China." The soil is eminently rich

in the raw material of wealth; while the docile, frugal, incredibly industrious, and supple-fingered Chinaman meets in the highest degree the ideal of an intelligent human machine. What is lacking to transform Cathay into a vast hive of the most multifarious industry is primarily the magic impulse of improved communications. Penetrate to the heart of China by rail and water; force the products of the west into the marts of the interior, so that the Chinaman may see, and covet, and be impelled to work and save in order that he may buy, and the era of a new and awakened China is begun.

In his interesting chapter on Chinese Democracy the author touches on the question of the causes of the nation's longevity. Why is China an apparent exception to the law that nations, like individuals, must run their allotted cycle of youth, maturity, and decay? Mr. Colquhoun does not venture on a full explanation of this national vitality that has vanquished all conquerors, but he assigns as a contributory cause of it "the faculty of local self-government which runs in the Chinese blood." The Chinese polity is, like our own, broadly and perhaps roughly speaking, a dual one; but the dualism is with them, in fact if not in theory, far more pronounced than with us. The Imperial government plays a small part in the domestic affairs of China at large. The average Chinaman knows little of it and cares little about it. He is conscious of it mainly when it annoys him or fleeces him fiscally; but he is conversant with his local affairs and knows how to manage them. He is mildly interested in the politics of his province, and an active participant in those of his village. Thus, amid all their dynastic convulsions the *people* of China have remained unchanged, mainly because they are, in spite of their instinct of self-government, a non-political people, indifferent to affairs of state, and intent on their home concerns and their own business.

Theoretically, England, in shaping her course in China, has her choice of these alternatives: either the "open door" policy, which means the upholding by her at all hazards of the integrity of the Chinese Empire against the aggressions of the protectionist powers; or the "spheres of influence" policy, which means that she must tacitly acquiesce in the looming partition of China into "spheres of influence" and "Hinterlands," by joining in the race herself and seeing to it betimes that her own "sphere" shall be as large and as rich as possible, and also

that it shall be so situated as to be of strategical advantage to her Indian Empire. But, practically, of these alternatives the "open door" policy now seems to be illusory. England cannot single-handed hold China open to the trade of the world — and, indeed, the door of Manchuria has already been shut "with a slam," as someone indignantly says in reply to Lord Salisbury. Mr. Colquhoun does not distinctly state that the "open door" theory must be abandoned; but the drift of his argument seems to be that if England cannot keep open the whole, she must strive to keep open as much as she can; and that her paramountcy in the rich and populous regions watered by the Yangtsze-Kiang is absolutely essential to the maintenance of her Eastern interests. This end, which is a matter of life and death for England, can only be attained by an effective occupation of the Upper Yangtsze, and by developing communications, along that main artery, and by the West River, from Hongkong, and by railway connection between Upper Burma, and through that province between India and central China. The Burman Irawaddy may be thus joined by rail with the navigable headwaters of the splendid Yangtsze, and continuity of British territory and influence be established from Cape Comorin through Hindostan, Burma, and south-western China, up to the future Russian line. There will be established the "solid barrier" to Russia's advance Indiawards through China Proper. Nor will the "resolute forward policy" here outlined redound, Mr. Colquhoun urges, to England's advantage alone. It is high time, he thinks, and rightly, that the United States, Germany, and Australasia set themselves diligently to study these Far Eastern movements.

Mr. Colquhoun does not suggest directly how the tremendous railway and kindred operations he advocates are to be financed; but we may assume that he means that the British government must take the initiative, and thus embark upon the, for it, novel function of — as Lord Salisbury recently expressed it — "tracing out plans for railways in foreign countries, constructing railways in all directions, finding capital and capitalists, and so forth." Mr. Colquhoun's book tells the reader concisely what is most necessary to be known of the present situation in China, and it tells him explicitly how the best informed of the "forward" school would like to deal with it — indeed we may say, now that Mr. Curzon has gone out to India as viceroy, how it is not unlikely to be dealt with.

E. G. J.

A NEW BOOK ON AN OLD THEME.*

There are two ways of writing history, as there are two ways of telling a story. The first way is for the historian to write what he has to say just as though it had never been written before. It may, indeed, have been written before; but if so he does not know the fact, or at least does not appear to know it. His air is that of a man who is making an important communication that is wholly new and original to his readers. The other way assumes that the history has been actually written but not correctly written, that the reader is familiar with this earlier form and has been influenced by it, and that it is the business of the writer not merely to tell him the truth, but so to tell it as to displace the false history that is in the reader's mind. The writer is thoroughly conscious of the fact that he is not making a new or original contribution to the knowledge of his readers; on the other hand, he is conscious of the contrary at every step. Again, he may show this consciousness in two different ways. He may go on with his narrative without formal criticism of the history that he is all the time seeking to destroy, but still keep this history all the time in mind; or he may engage in such criticism, and so become a controversialist. These are all legitimate methods of writing history under certain conditions, and we have no right, *prima facie*, to find fault with a writer because he uses any one, or indeed all, of them. He must adapt his method to his work. These two ways of writing history may be called the narrative method and the critical method.

Mr. Alexander Brown's "First Republic in America" falls under the controversial form of the critical method. He all the time has an antagonist in mind. We do not say that he holds a brief, but we do say that he writes to maintain a thesis, or rather two theses, a major and a minor. The major thesis touches the character of the government of Virginia previous to the *quo warranto* of 1624; the minor affects the character and the services in Virginia of Captain John Smith. The first thesis is suggested by the title of the book: Virginia was the first republic in America, — or, more definitely, the London Company was a seminary, not of "sedition," as the Spanish minis-

*THE FIRST REPUBLIC IN AMERICA. An Account of the Origin of this Nation, written from the record, then (1624) concealed by the Council rather than from the histories then licensed by the Crown. By Alexander Brown, D.C.L. Boston: Houghton, Mifflin & Co.

ter said, but of popular rights. In the author's own words: "The London Company of 1609-24 . . . had been a cradle of civil and religious liberty; in it were fostered the ideas which were the germ of the Commonwealth of England and the genesis of the United States." As respects John Smith, the contention is — not that the Pocohontas tale is a myth; on this point little is said — but that Smith was a factious, vainglorious adventurer, the apologist and eulogist of James I., and corrupter of the very sources of our national history. Mr. Brown does not doubt that Smith was a brave man, or deny that he is deserving of some praise for some things which he did in Virginia; but —

"He was not a hero nor a saint; he was not the founder of Virginia, nor the father of New England. Inspired by his controlling trait, vanity, he provided for his present and future fame by catering to the ideas of the king; by furnishing his own eulogy in the various tracts and books published by himself, and in the notes, etc., supplied by him to others; and by leaving (in his will) £20 (more than twice as much as his contribution — £9 — to Virginia), to be disbursed in his own funeral expenses. He would really have been more deserving of our respect if he had been guiltless of doing some of these things; yet he has been regarded as 'the only man in Virginia' because he was the only man who did these things. 'Vanity of vanities, all is vanity.' Very many more modest and more worthy men lie unhonored and unknown beneath the sacred soil of the Old Dominion. . . . Our first history, founded on the vanity of King James and Captain John Smith, is a shame, and we cannot mend the matter by canonizing its author, or by defending its errors. We must correct its wrongs and render justice to our real founders."

This is Mr. Brown's task: he undertakes to write our early history as it should be written, and so to write it as to displace the false history that has so long found acceptance. Merely to pronounce upon the important questions that he raises, would be stale and unprofitable; and to traverse the ground with him, would take us too far afield. So we must be content with offering some remarks on two or three of the more interesting features of the book.

As to John Smith, it is the same with him dead that it was with him living: he still sets men by the ears. He was a prisoner in irons when he reached Virginia, was engaged in quarrels nearly all the time that he was there, and while at the head of the government insisted on governing alone. Smith may have been right in all these transactions, and everybody else wrong; but it must be said of this hypothesis, as of so much else in his career, — possible but not probable. We see no prospect of men ever agreeing about Smith. Mr. John Fiske, for example, differs from Mr. Alexander

Brown respecting him *toto celo*. Smith's writings remind Mr. Fiske of General Grant's "Memoirs" by their stamp of honesty upon every page, and he considers him one of the noblest and most lovable characters in American history.

Mr. Brown's theory of Smith is really a part of his theory of Virginia and the London Company. Virginia was the first republic in America, and if it has not so appeared to men it is because Smith falsified the early history. But how could he do this? The great promoters of the colony were men of grand ideas and noble spirit; they sought, while keeping the institutions of Virginia in conformity with the laws of England, to advance civil and religious liberty in the plantation, and they were finally balked, in so far as they were balked, by the mean, narrow, and oppressive policy of James I. No one familiar with the facts is likely to question this view of the matter. In particular, no one who reads Mr. Brown's pages is likely to question the high character and noble ideals of Sir Edwin Sandys. The facts, too, seem to show that Smith was ranged on the King's side rather than the founders' side. The great question is simply whether the government under the Company was so bad, and the history of the colony so disastrous, that the King was justified in forcing Virginia, by means of the *quo warranto*, out of their hands. Mr. Brown's theory is that Smith and the King were virtually in collusion; that his accounts of things in Virginia forwarded the royal purpose; while the destruction of one part of the Company's record and the long concealment of another part left Smith's accounts mainly unchallenged. On this point we are bound to think the author has been somewhat carried away by his enthusiasm for the Company and his detestation of Smith.

Some of the most interesting passages in the volume relate to the origin and propagation of the ideas that Sandys and his associates sought to plant in Virginia. Mr. Brown is a Churchman, but over and over again he points to Geneva as the *fons et origo* of the republican movement. Still Mr. Brown appears anxious that the Church of England shall have due meed of praise for the good work done in America.

"Although civil and religious liberty was planted in America under the inspiration of the liberal ideas then budding in England, which were largely derived from an admiration impressed on the minds of English students for the form of government established for Geneva by Calvin and the Reformers, the accomplishment of these 'popular' ideas was due to the popular charters of the Virginia Company of London drafted by Sir

Edwin Sandys, 'a Church of England man' and a son of one of the heads of that Church. For it was under these charters that the seed was planted both in South and in North Virginia. Sufficient honor rightly belongs to the Pilgrim Fathers to make it unnecessary to take for them any honor which rightly belongs to others; and, after giving all due credit to others, it must be confessed that civil and religious liberty in the new world owe their first debt to broadminded Churchmen, and to the liberality of the Church of England, which was also the great factor in holding America for the Anglo-Saxon against the Church of Rome."

Here is matter for a dissertation, but we have space only for the reflection that in distributing the honors of the period of 1606-1624, it is easy to make quite too much of such words as "pilgrim," "puritan," and "churchman." Puritanism was not separated from Anglicanism by a flash of lightning, while there was sometimes little difference between the Pilgrim and the Churchman except the external fact that one was out of and the other in the Establishment.

We have barely space left to speak of the valuable service that Mr. Brown rendered historical scholarship by his "Genesis of the United States." The present work is an outgrowth of that one. The earlier work was a compilation of historical documents, with preface, introduction, and annotation; the later one purports to be history itself. It is not an easy book to read. Mr. Brown's style tends to heaviness, while the great number of quotations that he introduces, sometimes whole documents, reinforces the tendency. He has prepared a valuable book—for his purpose, the more valuable because it is heavy; but his most ardent admirer need not hesitate to admit that he will hold his place in literature as a purveyor of historical material rather than as an historian. His patience in search of documents seems to be tireless, and his judgment as to their value is commonly sound; but the historian's art he has not.

B. A. HINSDALE.

AN EVOLUTIONARY THEORY OF MORALS.*

To naturalistic and evolutionary theories of morals, which have been so current of late years, Mr. Alexander Sutherland makes a painstaking and elaborate contribution in "The Origin and Growth of the Moral Instinct." Mr. Sutherland founds himself upon Adam Smith's doctrine of sympathy as the essence of

morality, and especially upon Darwin's evolutionary scheme as sketched in his "Descent of Man." The author describes "full half" of his book as being "a detailed expansion of the fourth and fifth chapters of the 'Descent of Man.'" Mr. Sutherland maintains that the moral instinct originates and grows with sympathy, and that sympathy is implied in the parental care which springs up quite early in the evolution of life as a more advantageous method than careless fertility. He shows clearly how from fish, which without parental care require a million eggs a year to keep up the species, the number of offspring is steadily diminished in succeeding types till in apes and man one in two years is the average.

"The connection between this decline in the numbers of offspring and the general rise of intelligence is very clear, when we reflect that in the stupendous engulfment of life which the world's daily history presents, only the development of remarkable faculties could save a race from destruction if a single young one each year from each female was its sole reliance. And there is no sort of progress more essential in this regard than that advance of parental care which serves to carry the feeble young ones over their initial dangers."

A large part of the first volume is taken up with a careful and interesting study of the progress of parental care in fishes, amphibians, reptiles, birds, mammals, and mankind; and a like study is made of conjugal and general social sympathy. Both conjugal and social sympathy awaken and are developed in connection with parental sympathy, and perform the greatest service in the advancement of the species.

"The quality of sympathy whose origin was so humble that in fish and reptile its function was merely to facilitate the hatching of the better type in a world of ceaseless struggle and destruction, has risen by perfect continuity to form the basis of the most beautiful of all things that earth contains: a moral nature swayed by impulses of pure and tender sympathy."

The second volume discusses the four forms of morality to which sympathy gives rise. First of all, primitive simple sympathy is itself a natural morality.

"The man who never fails of kindness in his relations as father, husband, brother, friend, or citizen, is a good man. There are three higher stages he may yet attain. There is the morality of duty, the morality of self-respect, and there is the morality which springs from an ideal of the beauty of goodness. But these by themselves are weak and pretentious things when they want their natural basis, a true and warm-hearted sympathy. Sympathy, or, as it is there called, love, is the basis of morality; indeed, is morality in the religions of Jesus and Buddha."

The feeling of duty Mr. Sutherland derives from the social pressure on the individual of the average sympathy of the race. Men every-

*THE ORIGIN AND GROWTH OF THE MORAL INSTINCT. By Alexander Sutherland, M.A. In two volumes. New York: Longmans, Green, & Co.

where are restrained and impelled by the standard of their community and nation.

"Morality assumes a very noble aspect when, to sympathy and a cheerful compliance with duty whose sanction is external, there is added a complete surrender to that sense of self-respect which is only duty with an internal sanction. . . . Morality appears in all its noblest guise, when upon these three there is superimposed an æsthetic glow; when the sense of right conduct awakens all the enthusiasm that kindles within us at the aspect of aught that is beautiful."

Later in his work, Mr. Sutherland takes up the subjects of responsibility, right and wrong, and the psychology of sympathy. In ignorance of the James-Lange theory, he elaborates for himself a thoroughgoing physiological theory of emotion,—that all emotions are due to "changes of vascular tone." So "maternal affection is connected fundamentally with a change of vascular tone which causes the yearning tenderness experienced by the mother at sight of her babe." The whole process is physiological from the very beginning.

"But suppose that in the slow succession of monotonous ages a slight advance in nerve organization should happen to synchronize with a small tendency on the part of parents to guard their eggs or their offspring, the higher type might, and probably would, thereby escape the effects of its prolonged immaturity. And if so, it is very plain that when, under this sheltering condition, it did in fact attain its adult state, then would its quicker sense, its subtler brain, its more deftly co-ordinated powers, give it ascendancy over all its fellows."

The main criticism we have to offer on this book is a psychological one. The author takes too readily for granted that parental care always implies sympathy, and he nowhere closely defines and analyzes sympathy. He describes sympathy as "only a general term we give to that subtle susceptibility of nerve which renders one individual ready to catch the contagion of the emotions of another individual." But surely the mere catching of an emotion from another does not of itself constitute sympathy. For instance, panic is contagious fear, but sympathy is usually absent. Sympathy is not a mere partaking of the emotions of others, but is a particular kind of an emotion at the emotion or experience of the others, a feeling of pity and a desire to aid. Sympathy is, then, a rather advanced and complex emotion, and so unlikely to be found in animals unless in slight measure in highest types. Offspring are primarily a part of one's self, or are one's possession, the primitive property, and thus parental care in earlier stages may imply only the simple self-conservative emotions, like anger and fear. The male stickleback shows great activity in protecting his young, great rage against their enemies, not

necessarily out of sympathy for the young, but because they are of him and his. He shows the same spirit as when he defends his captured food against invaders. Of course only thorough scientific psychological investigation can decide the matter, but the presumption is against sympathy. Parental care even in mankind is largely based on selfish emotion. Thus, strike a child and the father's anger blazes against you for injuring his child; the pure sympathy comes in if a stranger standing by interferes on the child's behalf.

On the whole, while we think this work a considerable contribution to the biology of the subject, in its psychology it has effected but little. Just what sympathy is, and where it begins in animal life, and how it progresses, cannot be solved in any off-hand manner, but only by particular scientific psychological observations and experimentation which have yet to be made. In psychology the author shows little aptitude, training, or information. While this book displays considerable merit and ability, it exploits a system too dogmatically without consideration of difficulties to be thoroughly convincing; and its vast range makes it in some respects, despite the author's industry, rather superficial and cursory.

HIRAM M. STANLEY.

A SCHOLARS' HISTORY OF GREECE.*

The fourth and concluding volume of the English version of Holm's *History of Greece* has finally been issued, and this important work is now as a whole in the hands of English and American readers for examination and use. That it will take high and permanent place as an authority is not to be questioned; though this has for some years been true of the German original, which scholars have of course consulted. But it is doubtful whether Holm's history will be widely read or intelligently estimated by many outside of professional students. In no sense can it be expected to be "popular"; the narrative lacks charm, and the inevitable condensation in treatment makes hard reading in these days of episodic surveys, "stories of the nations," and war sketches. Holm has something of the caustic humor and homely telling phraseology of Mommsen; but his book will remain a brilliant piece of laboratory work rather than literature.

The translation of the first three volumes has

* THE HISTORY OF GREECE. By Adolf Holm. Translated from the German by Frederick Clarke. In four volumes. New York: The Macmillan Co.

already been noticed at some length in these columns; the fourth, now before us, must be briefly considered. Its range is "the Graeco-Macedonian age, the period of the Kings and the Leagues, from the death of Alexander (B. C. 323) to the incorporation of the last Macedonian monarchy in the Roman empire," which took place in the year B. C. 30. This pushes far past the limit (Alexander's death) set by Grote, and even beyond the usual 146 B. C., the terminus of most histories of Greece. Holm's reasons for this extension of dates are tersely stated in the preface:

"My decision not to end with the year 146, as I originally intended, will be justified by the narrative. It is precisely the larger compass, both in point of time and space, thus given to my history which has enabled me, as I believe, to approximate more closely to an important result, viz., a proper estimate of the character of the Greek world in this period and in particular of the civic life of the independent cities. The relations between Rome and the Greeks also seemed to me not to have been always correctly appreciated . . . finally, I may point out that the self-government of the Greeks under the supremacy of the Kings and the Romans, on which I have laid stress, is a historical fact of some importance; and that consequently the study of this section of ancient history may be more profitable than some authorities of our day seem to think."

It is precisely the novelty of these varied chapters on the civilization of the kingdoms set going by the Diadochi that will compensate the thoughtful student for the apparently scattered effect of the volume as a whole. When a world-empire like that of Alexander breaks to pieces, the task of its historian, hitherto simple, becomes distracting; and a dozen scholars may more profitably produce monographs than any one of them may attempt to cover the ground. Holm has coördinated, digested, and sometimes opposed the conclusions of his predecessors; he has read to confute, in many instances; but his views will command the respect, if not the acceptance, of all scholars. At any rate, here is a clear and well-balanced summing-up of one of the most perplexing portions of ancient history.

The fourth volume continues the excellent features of the other three; and adds the long-awaited index, which might be somewhat more minute. We learn, also, the name of the translator: it is Frederick Clarke, formerly Taylorian scholar in the University of Oxford. The full and accurate lists of authorities appended to each chapter are as valuable as ever; and the references to revisions of great standard works, such as the Pauly-Wissowa *Real-encyclopädie*, are quite up to date. We may note the frequent mention of an American

scholar, Professor Sterrett of Amherst as an accepted guide in the archæology of Asia Minor.

The translation seems more carefully done than in the preceding volumes: the English style is well considered; and there are very few slips in grammar or proof-reading to offend the eye. "Memmon" (p. 94) for Memnon, the omission of the historian Freeman's first initial (p. 269), "North America" (p. 270) for the United States, and an inexcusable "was defeated like Dionysius had been at Gela," nearly complete the tale; and there are a few minor inconsistencies in spelling. On the whole, Holm's History of Greece will be immensely prized by the world of scholars for whom it was written.

JOSIAH RENICK SMITH.

PAPERS FROM THE WORLD'S FAIR FOLK-LORE CONGRESS.*

Long delayed, but none the less welcome, is the Report of the International Folk-Lore Congress held in Chicago in 1893 — one of the most successful of the long series of Congresses held at the time of the Exposition. The papers read were of more than usual popular as well as scientific interest. This success was in large part due to the energy and able management of Lieut. F. S. Bassett, who was chief interpreter and translator of the Exposition and at the same time chairman of the Folk-Lore Congress. Mr. Bassett died in October of 1893. Very fittingly, a notice of his life and work appears in this volume.

Mythical and traditional beliefs, native songs, peculiar customs and institutions which have survived from the past — that is, folk-lore — are to be found in every land. As wide in range as the subject itself were the papers read at the Congress and now published in the first volume of the archives of the Association. Fifty-six papers were presented by students of folk-lore from all parts of the world. Some of them, as now printed, are very brief, or are merely collections of folk-tales or accounts of popular practices; while others are careful interpretations and studies of myths and tales.

Detailed reference to them all is of course impossible. One or two which seem of especial interest and importance may be noticed. Mr. David MacRitchie, in a paper of fourteen

*THE INTERNATIONAL FOLK-LORE CONGRESS OF THE WORLD'S COLUMBIAN EXPOSITION. Volume I. Archives of the International Folk-Lore Association. Edited by Helen W. Bassett and Frederick Starr. Chicago: Charles H. Sergel Co.

pages, discusses "The Northern Trolls." Scandinavia is a country rich in mythical lore. These trolls, or dwarfs, have been looked upon in recent times as mythical beings existing only in the stories of the people. There seems, however, good reason to believe that there did live in Northern Europe at one time a people small in stature, dwarfs or pigmies, smaller than the Lapps and occupying the country before them. Scandinavian traditions describe these dwarfs in considerable detail. Mr. MacRitchie, following Professor Nilsson, draws an interesting parallel between these people and the Lapps — a parallel so striking that there seems little difficulty in identifying them, at least in part, and so making the dwarfs a real people. Mr. MacRitchie goes further, and shows that the Norsemen for several centuries "applied the three terms, Lapp, troll, and pigmy, to one people on the western shores of the Atlantic." Here in America, then, it appears a small people was living when the Norsemen landed. They may have been the Eskimo; or, since there are traditions among the Eskimo, as among the Lapps, of a still smaller folk who lived in caves underground, it may be that the Eskimo were preceded on the American coast by a race of dwarfs. The trolls of Northern Europe and the dwarfs of America, Mr. MacRitchie suggests, were the ancestors of the Ainu of Eastern Asia. Several characters, notably the shaggy skins, point to a connection between them. While this does not seem to be proved, few will hesitate to accept the pigmies of Scandinavia as a reality, and no one will fail to see the value in ethnological study of attention to mythical and traditional lore. As Mr. W. E. Griffis points out in his discussion of the folk-lore of Japan, "The folk-lore is often a distorted shadow of real history, while also it is true that the events of prehistoric times are brought before us by means of the folk-tales handed down to us from ages older than writing in Japan."

Somewhat incidentally, one gains from these papers a considerable knowledge of various peoples, aside from their folk-lore. In Western Russia, on the shores of the Baltic, live the Lithuano-Latavian people, numbering a little less than five millions. They are very interesting in themselves, and especially in that it has been claimed for them, with much reason, that they are the nearest representatives, in their speech, of the original Aryans. The Latavian branch of this once important people, better known as Lettonian or Lettish, numbers to-day

about a million and a half. A lover of the Latavians — Dr. Henry Wissendorff — has written a brief sketch of them, their history, industry, intelligence, and progress. As might be expected in a people as old as they, there is to be found among them an abundance of tales, traditions, and peculiar customs, which, when carefully studied, are certain to yield much of value to European history and ethnology.

From the two papers discussed, some idea will be gained of the contents of this volume. While the papers are valuable in themselves, a still greater value it is believed will be found in the lines of study indicated and in the incentive to further investigation which they will prove. The book contains illustrations of objects of ethnologic interest, and portraits of some members of the Congress whose papers are here published. MERTON L. MILLER.

RECENT FICTION.*

The fame of Herr Sudermann has been fairly well bruited abroad during the past few years, but we have come to think of him as essentially a dramatist, hearing little of the remarkable novels to which his first reputation in his own country was due. It is true that we had an English version of "Frau Sorge" several years ago, but the far more powerful novel of "Die Katzensteg" has remained untranslated until now, when Miss Beatrice Marshall has done the work so acceptably as to deserve the warmest gratitude. "Regina; or, The Sins of the Fathers," the novel is now entitled, although the expression, "The Cat's Bridge" occurs frequently

*REGINA; or, The Sins of the Fathers. By Hermann Sudermann. Translated by Beatrice Marshall. New York: John Lane.

ARACHNE. A Historical Romance. By Georg Ebers. Translated by Mary J. Safford. Two volumes. New York: D. Appleton & Co.

THE TERROR. A Romance of the French Revolution. Translated from the Provengal of Félix Gras, by Catharine A. Janvier. New York: D. Appleton & Co.

THE RED LILY. By Anatole France. New York: Brentano's.

THE FIRE OF LIFE. A Novel. By Charles Kennett Burrow. New York: Henry Holt & Co.

THE MILLIONAIRES. A Novel. By F. Frankfort Moore. New York: D. Appleton & Co.

JOHN OF STRATHBOURNE. A Romance of the Days of Francis I. By R. D. Chetwode. New York: D. Appleton & Co.

JOHN SHIP, MARINER; or, By Dint of Valor. By Knarf Eliyas. New York: Frederick A. Stokes Co.

THE MAKING OF A SAINT. By William Somerset Maugham. Boston: L. C. Page & Co.

WHEN KNIGHTHOOD WAS IN FLOWER. By Edwin Casakoden. Indianapolis: The Bowen-Merrill Co.

THE MORAL IMBECILES. By Sarah P. McL. Greene. New York: Harper & Brothers.

PHASES OF AN INFERIOR PLANET. By Ellen Glasgow. New York: Harper & Brothers.

enough in the narrative to have warranted its use upon the title-page. It is a powerful work of fiction, imbued with the Nietzschean scorn of conventional morality that sweeps like a wind-storm through so much of recent German literature. Stagnant waters need to be stirred at times, in literature as elsewhere, but whether the philosophy of the *Uebermensch* and the *Umwerthung aller Werthe* is likely to stir them to healing effect is at least doubtful. Its sweep has a bracing effect, at any rate, and its strength is undeniable, whether associated with poetry, as in "Die Versunkene Glocke," or relying upon no such ally, as in the uncompromising and almost brutal novel now under consideration. The period is that of the War of Liberation, but the problem is rather of the present era than of the year that witnessed the last gigantic struggle against the Corsican brigand. The hero is an East Prussian *Junker* who has sought to wipe out, by fighting for the Fatherland, the stain left upon his name by the treachery of his father. He finds all society leagued against him, in spite of his own heroic deeds, and is thrown back upon the sole companionship of the woman who had been his father's associate in more kinds of sinful conduct than one. Abhorring her at first, he comes in time to tolerate, recognizing that she, at least, had sinned through ignorance, and believing — a dangerous sophistry — that she had remained pure in soul. Finally, when she has died to save his life, his *volte-face* is completed, and one cannot easily forget the scene in which he buries her with his own hands, and sets a broken statue of Diana above her grave as a tombstone. The pastor appears and offers Christian burial for the deceased. "Many thanks, your reverence, but I have already buried her with Pagan rites." This is the note of final revolt, and clearly what the author would have us take as the essential moral of the whole action. It is an ideal that will never win permanent acceptance, but its influence will be hard to combat, and the strife will be sharp.

Dr. Ebers, in the romance completed shortly before his death, has left the mediæval Germans of Nuremberg and returned to the Greeks in Egypt. The hero of "Arachne" is the sculptor Hermon whose descendants made Pergamon famous in the history of art, and wrought the gigantic works that are the wonder of the Berlin museum. All this, however, is merely suggested at the close of the romance, just as the career of Erasmus is suggested at the close of "The Cloister and the Hearth." The substance of "Arachne" is a tale of jealous passion, ending in a tragedy for the heroine, and all but wrecking the life of the hero. It is stiff and wooden in conception, although rather less so than the later works of this writer have been wont to be, and the interest, both romantic and archæological, is considerable.

Readers of "The Reds of the Midi," as translated from the Provençal of M. Félix Gras by Mrs. Janvier, will welcome a continuation of the narrative done into English by the same skilful hands. The vividly picturesque story of the march to Paris

of the famous Marseillaise battalion offers one of the most truthful pictures in romantic fiction of the stirring scenes of the early revolutionary days, when mankind seemed to have recovered a long lost birth-right, and when the deepest and most generous instincts of the human soul were endowed with a new life. Those days of fine enthusiasm were, as history sadly relates, followed by days so dark that it seemed for a time as if the Revolution had set back the hand upon the dial of human progress instead of moving it forward, and in "The Terror" M. Gras depicts for us the horrors of the Year One of the Republic. Pascalet does not figure in this sequel, but the winsome Comtesse Adeline whom he loved, and who remained through all vicissitudes true to his memory, is ever present as the centre of interest, and her pursuit by, and final escape from, the scoundrels who were seeking her life forms the substance of the tale. It is essentially an intimate and even homely view of the Terror that we get from these pages, not the unmixed sensationalism of most works of the sort, although lurid scenes are not lacking, and although blood flows profusely upon many occasions. But peace follows the storm at last, and sunset light falls upon the closing scenes in Avignon.

There is no excuse for such a publication as "The Red Lily." It pretends to be a translation of "Le Lys Rouge," by M. Anatole France, and, as translations go, it is no worse or more reckless than hundreds of others. But it is almost sacrilege to treat M. France in this brutal fashion, and the book clearly appeals to the sensuality rather than to the artistic interest of its readers. The wonderful style that makes its original so beautiful that we half excuse its unashamed utterance has disappeared utterly in the present version, and little is left us save a vulgar tale of passion. No wonder that the translator is ashamed to set his name to the thing.

"The Fire of Life," by Mr. Charles Kennett Burrow, is a remarkably well-written and pleasing work of fiction, compounded of the elements that are most familiar to novel-readers, yet made fresh and charming by skilful treatment. It is true that "the fire of life," as it appears to the author, is a sentimental glow rather than a volcanic outburst of passion, and the book might safely be admitted to a Sunday School collection. But it deserves a wider audience than it could secure in that way, for, within its limitations, it is a successful production, sweet, wholesome, and almost strong.

"The Millionaires" is a story of English society by Mr. F. Frankfort Moore, who has done work so much better in the past that we hardly recognize his hand in the present case. In his effort to show how appallingly clever he can be he makes all of his characters speak a language as unlike that of rational human beings as could easily be imagined. If the novel were frankly put forward as a burlesque — like "The Londoners" of Mr. Hichens — it might pass muster; but there is unfortunately only too much evidence that the author expects to be taken seriously, which it is quite impossible to do.

"John of Strathbourne" is an unusually satisfactory romance of adventure in France and Italy during the stirring days of the early sixteenth century. It is the kind of story that Mr. Weyman and others have told so many times, but no better, to our thinking, than the comparatively unknown present writer. There are perils and escapes without end, and the usual haughty and high-born maiden who scorns the hero at first, and throws herself into his arms at the close. We can heartily commend it for entertainment with a modicum of instruction.

Mr. Frank Savile, who by way of childish mystification spells his name backward, is the author of "John Ship, Mariner," a reasonably stirring tale of the Spanish Armada. The hero is an English youth who runs away from home, sails to Guinea with Hawkins, is captured by Spaniards and falls a victim to the Inquisition. Forced to sail as a pilot with the Armada, he escapes in the storm and lands upon the Faroe Islands, where he wins both love and fortune, the latter in the shape of the treasure contained in a sunken Spanish galleon. The story is like a hundred others of the sort, told in the first person for the sake of the hero's children, and well managed as to its episodes and its outcome.

In "The Making of a Saint" we have a story of fifteenth-century Italian life — intrigue, amorous adventure, and assassination being its chief elements. The scene is Forli, and the action relates to the conspiracy against a tyrant, who is murdered, and the revenge taken upon the murderers by his vindictive widow. Somewhat abruptly, we learn at the close that the narrator and principal figure became a monk, but this is not enough to account for such a title as is given to the romance. There is nothing to indicate the "making," in any psychological sense, of "a saint" out of the swaggering adventurer who tells the story, nothing, in fact, anywhere in the book, to make it more than an artificial surface chronicle of such incidents as made up the substance of aristocratic life in every Italian state during the age of the despots.

"When Knighthood Was in Flower" is a historical romance of England in the sixteenth century, having for its theme the love of Charles Brandon, later Duke of Suffolk, and the Princess Mary Tudor, sister of King Hal. It is written in the familiar manner of affected archaism, and makes, as most such productions do, the impression of a group of moderns in historical masquerade. But the heroine is delineated in a very winsome way, and both plot and incident are skilfully managed. Read without too exacting a mind, there is much entertainment to be got from this story.

One of the characters in "The Moral Imbeciles" is an admitted lunatic, and most of the others would seem to be promising candidates for an asylum. Things are all topsy-turvy in this farcical performance. The hero is a reformed forger who becomes a street-car conductor, and makes desperate love to the ugly heroine — a woman with an aggressive sense of duty who is yet morally as imbecile as any

of the queer people with whom she is associated. There is another heroine, described as beautiful, who always contrives to have her own way, and ends by marrying a country bumpkin. The most amusing figure in this gallery is that of the lunatic, and he at least does not keep us puzzled in the attempt to fit his words and acts into any kind of rational scheme.

Miss Ellen Glasgow, whose strong novel, "The Descendant," attracted much attention a year or so ago, has published a second story with the strange title, "Phases of an Inferior Planet." What this means we hardly venture to say. Mercury and Venus are the only inferior planets known to astronomy, and Miss Glasgow's story is distinctly one of this mundane sphere. Probably the title aims to suggest the faultiness of earthly existence, an impression fortified by perusal of the novel, which tells us of human lives turned awry in the most perverse fashion. We can hardly wax sympathetic over a hero who learns nothing more from suffering than to make his career a living lie, and the heroine, winsome as she is in the earlier chapters, loses hold upon our interest when she deserts her husband for a life of ease such as he is unable to secure for her. The book has alternations of vivacity and sombre strength that make it undeniably interesting, but seems to be based upon no controlling idea except that of two mismatched people, and the wretchedness that invades the life of husband and wife when neither of them can possibly understand the temperament of the other.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Armortean
Neo-Celticism.*

That sane and practical thinker on literary affairs, called Max Beerbohm, recently announced that it is one of the grievous signs of the times that there is at present no campaign of satire and ridicule of youthful genius. Everybody is praised and encouraged and helped. The only ebullition he finds to jeer at is the Celtic Renaissance; and his own modest fling at this movement seems to him one of the most hopeful indications on the literary horizon. We have often agreed with Mr. Max Beerbohm, but we cannot agree with him here. We persist in taking the Celtic Renaissance seriously, and we lose no opportunity to inform the public that its message is unsound. America shall not follow the will-o'-the-wisp of Neo-Celtic doctrine if we can help it. Still, we must confess that "The Shadow of Arvor" by Miss Edith Wingate Rinder (Patrick Geddes, Edinburgh) though not a new gospel, is rather a nice book. We like it, on the whole, better than the recondite labors of Mr. Yeats or Miss Fiona Macleod. It rings truer, — and for this there is a reason, namely, that, so far as we can see, it is truer. "The legendary tales and episodes contained in this volume are translated from or based upon the

writings of the following Breton folk-loreists and romancers"—and then follow the names of a number of French writers, most of whom are not easily accessible to the general reader. The precise relation to their originals of the several stories of which the book is made up does not wholly appear, but the book has as a whole a good deal of the charm of the true peasant legend of France. For now neo-Celticism, having struck the lyre of Taliesin of Wales, of Garselit "the Irishman whom it is safe to follow," of de-Macphersonized Ossian, proceeds as it were to strike hands across the sea and arouses the legendary romance of Brittany; nor is the result unworthy. These tales are some ancient, some modern, but all worth reading, for each one has written in it much of charming old-time fancy or thought suffused in something of the old-time atmosphere. There may also be some mystic message, as is common in Neo-Celticism; but if there is, we content ourselves with Mr. Gleeson White's remark on the same element as possibly existing in Mr. Herbert McNair's Celtic designs for furniture: "If it be present there," said he, "it is too subtly indicated to be apparent to a mere matter-of-fact Southerner." This is as it should be: so long as there is no danger of their being infected with Neo-Celtic doctrine, we are glad that our readers should have the pleasure they may get from this very attractive book.

*Essays and
mock-essays.*

"Essays, Mock-Essays, and Character Sketches" (Macmillan) is the title of a volume of reprints from the "Journal of Education," that needs no apology. With a few exceptions, the papers are worth preserving. They are mainly of an educational cast, but they are untechnical and appeal to lay as well as professional readers. The group of "Mock-Essays" seems to call for special comment. It consists of a group of six brief papers selected from a mass of compositions sent in to the publishers in response to an offer of prizes for the best imitations of the standard essayists. Of the specimens given in the volume one is after Dr. Holmes, one after Lamb, and four are after Bacon—a long way after him, we must say, though the Baconian sententiousness is cleverly parodied in some cases. Mr. C. Lawrence Ford's "On the Shaking of Hands" (after Lamb) strikes us as rather the best paper of the lot, considered as an imitation; while Mrs. Tollemache's "The Sparrow Colonel" (after Dr. Holmes) is a pretty thing in itself, delicate and pathetic, though it savors, to our thinking, but faintly of the "Autocrat." Other notable essays in the volume are "Mental Culture," by Prof. James Ward; "Art in Schools," by Dean Farrar; "What is a College?" by Mark Pattison; "Jowett and his Personal Influence," by the Hon. L. A. Tollemache; "Head-Masters I have Known," by C. S. Calverley. All in all, the papers in point of pith and sound intention worthily represent the useful publication they were written for.

*Completion of
a masterpiece
of science.*

By the publication of a third volume, one of the most important works of science ever undertaken in this country is now completed. "An Illustrated Flora of the Northern United States, Canada, and the British Possessions" (Scribner), by Dr. Nathaniel Lord Britton and the Hon. Addison Brown, is the only work of its kind that provides illustrations, drawn carefully to scale, of every species of flowering plant known to exist in the vast territory included between Newfoundland and the southern boundary of Virginia, between the Atlantic Ocean and the 102d meridian. The concluding volume, now before us, is devoted entirely to the Gamopetalæ not brought within the scope of the preceding volume, and nearly one-half of its contents are taken up by the Compositæ alone. The number of species figured in the whole work is 4162, comprising 177 families and 1103 genera. Of these species, eighty-one are either new discoveries or new determinations, and are given in an appendix. Two elaborate indexes, of Latin and English names respectively, fill the closing pages of the volume. The latter of these indexes is the most thoroughgoing catalogue of popular plant-names in English that has ever been made, and is invaluable for purposes of identification by those who do not know how to use the analytical keys also provided. It is difficult to find words of praise high enough for the three volumes of this magnificent work, which is commended alike by its scientific thoroughness, the speed with which it has been pushed to completion, and the moderate price at which it is offered to the public.

*Studies in
culture-history.*

Prof. Alfred C. Haddon is already known to the general reader by his valuable book on "Evolution in Art, as Illustrated by the Life Histories of Designs." To the anthropologist he is known for important explorations in New Guinea, and for works upon craniology and New Guinean arts. He is also a popular lecturer and teacher. He is well qualified to write a little book for popular reading in order to show the methods pursued in "The Study of Man," and to exhibit some of the results of such study. In the book before us (Vol. I. of "The Science Series," Putnam) he first discusses work in Physical Anthropology. A general statement is given concerning measurements and their importance. "Hair and Eye-color," "Value of Head-form in Anthropology," and "The Nose" are discussed and examples are given of their practical value. In the chapter on "Ethnography of the Dordogne District," an illustration is given of the way in which such physical data, when carefully gathered and properly handled—analytically and synthetically—throw light on the movements and ethnic elements of populations. Two chapters then are devoted to the evolution of the cart and the origin of the Irish jaunting-car, in order to show the character of the data used in culture-history and the mode of dealing with them. In a con-

nected series of eight chapters, Mr. Haddon next studies the toys and games of children. That these are material for study is vaguely admitted by many persons who cannot at all see just how or why they are important. Mr. Haddon tries to show this. In his concluding chapter the author brings together a considerable mass of practical suggestions for conducting ethnographical investigations in the British Islands. These are largely taken from the various circulars sent out by the Ethnographical Survey of the United Kingdom. They are of course of value outside of Great Britain. One point greatly emphasized in Mr. Haddon's book is that every one can find work in the anthropological field.

*A four-volume
autobiography
of Spurgeon.*

So exceptional a career as that of the late Rev. Charles Haddon Spurgeon must needs find an exceptional chronicling. Accordingly it is with little surprise that we pick up the first of four formidable volumes containing his "autobiography as compiled from his papers by his wife and private secretary." The size of the undertaking is nothing short of appalling; yet it must have been no slight task to reduce it to its present dimensions. Spurgeon himself says that his life was so replete that he could have constructed a three-volume novel from the doings of any single day within its compass — making him a potential and ecclesiastical Crawford, so to speak. This precise literary feat remained unaccomplished, but he came perilously near to it, as the labors of the editors here indicate. It must be confessed that there is nothing in this first volume, which carries the story on through thirty-three chapters to the cholera years (1866) in London, to remove the impression of Spurgeon which prevails generally. Just as his methods lacked fineness, but not results, just so the character he discloses through the writings which he designed to serve as his memorial before the world shows force, not culture, persistency, not subtlety, aggressiveness, not suppression. A man of many graces in the theological sense of the word, he lacked the grace that makes for literary ease, bearing out the frequently repeated phrase that speeches and sermons which sound well seldom read well. The book is published by the Fleming H. Revell Co. in a form that must make a popular appeal.

*The function
of speculation.*

Whether speculation is a good or an evil thing on the whole, has been a difficult question for the economists, perhaps because there is so much to be said on either side. Dr. Henry Crosby Emery has certainly found a great deal to say in favor of purely speculative transactions in his essay entitled "Speculation on the Stock and Produce Exchanges of the United States" (Columbia University Studies). After describing the organization and business methods of the exchanges, discussing the economic difference between speculation and gambling, and briefly sketching the historical development of trade, the

writer explains how speculation performs an important economic function by regulating prices and shifting the burden of risk from producers and dealers proper to a distinct speculative class. It appears that this shifting of risks is accomplished by means of a systematic practice of "hedging," now indulged in so generally by those who handle the actual grain and cotton that the large dealer who does not buy and sell at the same time has come to be considered a reckless speculator. There is a chapter on "Some Evils of Speculation," devoted mainly to manipulations of the stock market; "corners" are regarded as of little importance because of their temporary character. The author apologizes for devoting so little space to this side of the question, but says that while the evils of speculation are more widely appreciated than the advantages, they are really not so simple of comprehension or so easily described. In the Exchange he finds the essence of both the good and the evil of the modern commercial system.

*Early parties
and politics in
the Northwest.*

Volume VI. of the "Harvard Historical Studies" (Longmans) contains a history of the Liberty and Free Soil parties in the Northwest, written by Mr. Theodore Clarke Smith, Instructor in the University of Michigan. The paper gained the Tappan prize for 1896. The period considered begins with the anti-slavery struggles in 1830 and extends to the organization of the Republican party in 1854, covering the rise and fall of the semi-parties known as Liberty, Free Soil, and Free Democratic. These organizations "stirred up the Western conscience, kept the subject of slavery constantly before the public, powerfully affected the policy and public expressions of the old parties, and by their spokesmen in Congress played an influential part in national politics." They further trained men in political methods, hardened young men to self-abnegation, and accustomed voters to a steady adherence to a great principle in the face of opposition, contempt, and abuse, — to do right for right's sake. The investigation in local sources has been most exhaustive and painstaking, and forms a complete *résumé* of political life within the period and the region under consideration. Appendices of bibliography, tables, and charts of votes, etc., complete a very scholarly volume in a very scholarly series.

*An essay
on criticism.*

"The Principles of Criticism," further described as "an introduction to the study of literature," is an essay by Mr. W. Basil Worsfold, recently published in London by Mr. George Allen. Its purpose "is to present an account of the main principles of literary criticism and to illustrate these principles by passages from great writers." It may be said at the outset that, while Mr. Worsfold's discussion of his subject is sober and scholarly, being at all points both readable and interesting, it breaks no new ground, and is content with an exposition of the orthodox prin-

ciples of criticism as they have been received from the past and amplified by a few distinguished writers of our own time. The author does not for a moment doubt that there are such things as principles in this matter, and does not seem to think the opinion of the subjective and impressionist critics deserving of refutation or even of consideration. In this, it need hardly be said, we are in agreement with Mr. Worsfold, and his discussion seems to us eminently sound and well arranged. His chief service is perhaps in the bringing together of what he lightly calls "a collection of noteworthy critical utterances." This marshalling, with appropriate comment, of significant passages from the writings of Plato, Aristotle, Addison, Lessing, Cousin, and Arnold,—to name the six critics chiefly singled out for treatment,—is a performance for which the author has our warmest thanks, although the attention given to Addison and Cousin is possibly disproportional, and although we would gladly have seen the list less restricted. Special chapters upon poetry, the drama, and the novel, follow this general setting forth of critical principles, and a chapter upon "Authority in Literature and Art" closes the essay.

*Phases of old
New York life.*

Judged by such books as Mr. Spencer Trask's "Bowling Green" (Putnam), Americans are still a long way off from taking their newly discovered ancestors as a matter of course. It is an interesting and skilfully put together little volume about an essential feature in old New York life, historically faithful so far as it goes, and of a certain consequence to all who look upon that sort of thing as consequential. It is a remarkable thing to notice how much the early days improve with age; all the disagreeable features of life, unless they can be charged to Great Britain during the two wars, disappear. It was no unusual thing for convicts and other undesirable persons to be sent to America by the ship-load; yet the only descendants they appear to have left behind them are those "poor whites" in the South who have no spokesman before the world to deny it. Still, the book serves a useful if a limited purpose. But what does Mr. Trask mean by calling Broadway "the longest street in the world"? This western country is full of highways that run from the great lakes to the Gulf of Mexico, and bid fair to be continued on to Terra del Fuego with the national expansion.

*A study of the
play of animals.*

Animal Psychology is just now a much cultivated department, and Mrs. E. L. Baldwin's translation of the pioneer monograph of Professor Groos, "The Play of Animals" (Appleton), is very timely. The work opens with a criticism of Mr. Spencer's theory of play; in the second chapter it discusses play and instinct; and following chapters treat particular plays under a classification into "experimentation, movement plays, hunting plays, fighting plays, constructive arts, nursing plays, imitative play, curiosity, love plays." The concluding chapter deals

with the psychology of play. Professor Groos holds that play has been evolved as instinct acting in a manner to prepare for the work of mature life; in short, that play is nature's school. The puppy playing with his brother, chasing and biting not seriously, thereby practises for the mature life when he must chase and bite in earnest. This theory is enforced by many stories of animals, as reported by travellers, naturalists, and others. The psychic basis of play the author finds in make-believe as implying the joy of power and freedom. While the work is not always clear in its construction, and is greatly overcharged with quotations and foot-notes, yet it is a useful and suggestive volume. The editor, Professor J. M. Baldwin, contributes a preface, and also an appendix on Organic Selection. The translation is in good readable English.

*A handbook
of practical
taxidermy.*

For a number of years the exhibits of the taxidermist's art in the American Museum of Natural History in New York City have excited the admiration of visiting naturalists. Representations of animals, not only in their natural attitudes but also in their natural surroundings, have been successfully made by Mr. John Rowley, the chief of the department of taxidermy in the above-mentioned institution. He has put into print an excellent handbook of his art (Appleton) which will be welcomed by everyone interested in the artistic development of public museums. The book is not an elaborate treatise upon the abstract principles which lie at the foundation of artistic taxidermy, but is rather a compendium full of practical hints and suggestions, recipes, and formulas for the working taxidermist. The outfit necessary for a collecting trip and the routine of field work are discussed in the opening chapter, while succeeding ones deal with tools and material; casting in wax, *papier-maché*, clay, and plaster; the mounting of birds and mammals; of fishes, reptiles, and crustaceans; the preparations of skeletons; and the reproduction of foliage. A valuable appendix gives the sources from which the various materials may be obtained. The abundant illustrations enhance the utility of the work, and render it a most complete and reliable handbook of the subject.

*The Cross,
its symbolism
and history.*

The voluminous work on "The Cross in Tradition, History, and Art" (Putnam), from the pen of the late Rev. William Wood Seymour, is confined chiefly to the Christian uses and significance of this important symbol. It has not been noted that one reason why the cross is so widely diffused, in its uses as a symbol and an ornament over the face of the earth, is because of the great ease with which it is arrived at. Wherever a man has been able to make marks the cross is found for precisely the reason that it is still used by the illiterate instead of a signature—because any two lines in the same plane must, if they are not parallel, form a cross either actually by contact or potentially by extension. The claim of phallicism

to be heard in the matter is dismissed in this exceedingly ponderous work with a single contemptuous sentence. The author practically suppresses all attempt to deal with what is certainly a much vexed subject, apparently oblivious to the fact that in this year of grace 1898 there are probably more human beings who attach a phallic significance to the cross than there are members of any other religion who hold it as a sacred symbol. Only less conspicuous is the failure of the book to recognize the enormous growth of superstition, in all religions, about this as other ancient symbols. There is a lack of ability to discriminate between authorities of the most various weight, and a fatal facility for taking up obsolete views for discussion, which prevent the book from attaining any considerable importance as a philosophical or historical treatise, notwithstanding that its size and manner are scarcely less than encyclopædic.

*From Brook Farm
to Mother Church.*

The early life of Orestes A. Brownson, that extraordinary American who was in turn Congregationalist, Universalist, Unitarian, Nothing-in-particular, and Roman Catholic, and in this last capacity succeeded in making permanent contributions to the philosophy of a Church which has always owed much to her adopted children, has been set forth with loving care and all reasonable inclusiveness by his son, Mr. Henry F. Brownson, who publishes the volume privately in Detroit. So long a distance is it from Brook Farm to Mother Church, that many must lag by the way—it would really seem as if none could follow to the goal without an understanding of and sympathy with the Church which has not often been given to the American of ancient descent. There is no doubt of the accuracy of Channing's charitable statement that Brownson's many changes were in the nature of an orderly and logical progression; like Professor Silliman, he tired of the burden of his own individuality, so strongly was it marked, and gladly reposed it upon shoulders which deem themselves broad enough for an entire world. Many another of his countrymen has trod the same path for the same reason, and it is to them that "Brownson's Early Life" will make its chief appeal.

*The feminine
facility for
letter-writing.*

Richard Grant White long ago called attention to the innate faculty gentlewomen possess for felicitous letter-writing, which was, indeed, an accepted literary fact from an early day, for all Richardson tried to spoil it. The "Letters of Mary Sibylla Holland" (Edward Arnold), edited by her son, Mr. Bernard Holland, serve further to remind the reader that there is coming to be no end of book-making as a result of this feminine facility. Mrs. Holland's husband was the Rev. Francis James Holland, chaplain-in-ordinary to the Queen and for many years a canon of Canterbury. To Mrs. Holland it was therefore given to meet many persons notable in diverse walks of life. Such sketches as are inev-

itable, when a bright woman so placed has a number of correspondents, follow, as the night the day; and this inevitability lasts quite up to the point of publication. This seems to be a filial duty conscientiously discharged, and in that view not amenable to criticism either respecting manner or matter.

*A literary
guide-book
to old Perugia.*

The excellent example of combining the charm of literary workmanship with the essentials of a guide book, which may possibly be traced to Sir John Maundeville and certainly to Mr. Augustus J. C. Hare, has been satisfactorily followed by Miss Margaret Symonds, whose collaboration with her distinguished father, the late John Addington Symonds, has here been transferred to Miss Lina Duff Gordon. Jointly these two capable women have woven "The Story of Perugia" into a volume for the "Mediæval Towns" series, which is published by J. M. Dent & Co. with all the care that marks their little books generally, and imported by the Macmillan Co. Judiciously intermingling the historical past with the existing present, and holding a great deal of antiquarian knowledge back with great good sense, a really valuable as well as entertaining book results, profitable to the reader and creditable to the writers and publisher.

BRIEFER MENTION.

In commenting upon the 1898 volume of "The Reference Catalogue of Current Literature," we are compelled to resort to the first principles of reviewing, and describe the work as being twelve inches in thickness and weighing about the same number of pounds. This year it is for the first time divided into two volumes. As all booksellers know, it consists of the catalogues of about a hundred and fifty English publishing houses, alphabetically bound together, and provided with an index classified according to subjects, titles, and authors. This index fills between five and six hundred pages, and contains nearly one hundred thousand entries. The work is issued by Messrs J. Whitaker & Sons, London, and supplied in this country through the agency of "The Publisher's Weekly."

Under the editorship of Professor Shailer Mathews, a series of "New Testament Handbooks" has been planned by the Macmillan Co. They will be small volumes, not too technical for the general reader, and will enlist the services of such careful scholars as the editor himself, and Professors Marvin R. Vincent, Henry S. Nash, George B. Stevens, and Francis G. Peabody. Particulars of ten volumes are comprised in the preliminary announcement, and others will be announced later.

The Jewish Publication Society, having its headquarters in Philadelphia, issues a report for the tenth year of its existence, and shows an admirable amount of work done in the way of stimulating intellectual effort and the publication of important Jewish works. The Society numbers nearly five thousand members, and has a number of valuable books on its list, the most noteworthy being the six-volume "History of the Jews," by Professor Graetz.

ANNOUNCEMENTS OF FALL BOOKS.

THE DIAL's list of books announced for Fall issue by American publishers, which has become an important annual bibliographical feature of the paper, contains this year 1350 titles,—very much the largest list THE DIAL has ever before given its readers, being nearly twenty-five per cent. ahead of that given a year ago. Seventy-one publishers are represented, the average thus being nearly twenty books to a firm. Book readers are certainly to be congratulated on this liberal provision for their entertainment, and the showing is one that reflects great credit on the energy of the American publishers in being amply prepared for the opening of what promises to be the greatest period of prosperity ever known in this country.

The List has been prepared in all cases from advance information procured especially for the purpose. The department of Juveniles is deferred until our next number. All the books here given are presumably new books—new editions not being included unless having new form or matter; and the List does not include Fall books already issued and entered in our regular List of New Books.

BIOGRAPHY AND MEMOIRS.

- Alphonse Daudet, by his son, Léon Daudet, to which is added "My Brother and I: Recollections of Childhood and Youth," by Ernest Daudet, trans. by Charles de Kay, with portrait, \$1.50.—Autobiography and Correspondence of Mrs. Delaney, new edition, revised from Lady Llanover's edition and edited by Sarah Chauncey Woolsey, with portrait, \$2.50. (Little, Brown, & Co.)
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LITERARY NOTES.

"A Child-World," by Mr. James Whitecomb Riley, forms Volume X. of the uniform library edition of that writer's works, published by Messrs. Charles Scribner's Sons.

Mr. Rudyard Kipling's "Barrack Room Ballads," together with the "Recessional" and some miscellaneous poems, is issued by Mr. William Doxey in his neat little series of "Lark Classics."

Messrs. Way & Williams of Chicago announce the transfer of their publishing business to Messrs. H. S. Stone & Co. of the same city.

Volume VIII. of the "Cornell Studies in Classical Philology" is devoted to a monograph, by Dr. Fred Orlando Bates, upon "The Five Post-Kleisthenean Tribes." It is published by the Macmillan Co.

"Stories of Ohio," by Mr. W. D. Howells, and "Stories of Indiana," by Mr. Maurice Thompson, are just published by the American Book Co. in their admirable series of reading-books for the schools of the several States.

Beginning with the September issue, "Self-Culture" announces a considerable increase in size and scope, and a reduction in price to one dollar per year. The magazine is now under the business management of Mr. C. W. Chase, formerly connected with "The Forum."

Six "Old South Leaflets," recently added to this valuable series, are the following: "The Founding of St. Augustine," "Amerigo Vespucci's Account of His Third Voyage," "The Founding of Quebec," "The First Voyage to Roanoke," "The Settlement of Londonderry, N. H.," and "Pastorius's Description of Pennsylvania."

A volume of selections from Walter Savage Landor, edited by Mr. W. B. S. Clymer, is published by Messrs. Ginn & Co. in their "Athenæum Press Series." The aim of the editor has been to give the best things in the selections made by Mr. Hillard and Mr. Sidney Colvin, together with some extracts not included by either of these editors.

"Plant Life, Considered with Special Reference to Form and Function" (Holt) is a new text-book of botany by Professor Charles Reid Barnes. It is designed for secondary schools, and is a work of the most approved modern type, taking the laboratory method of instruction for granted, and as different as can be from the old-fashioned botanical manuals of twenty years ago.

Perhaps more than the usual number of distinguished foreign authors expect to visit the United States during the coming months. Mr. Zangwill and Mr. Benjamin Kidd are already here, and there are reports, more or less authentic, of the coming of Mr. Henryk Senkiewicz, Mr. Hall Caine, Mr. Alfred Austin, Mr. Justin H. McCarthy, "John Oliver Hobbes," and, possibly, M. Zola.

The "What is Worth While" series of booklets, published by Messrs. T. Y. Crowell & Co., has just received the following accessions: "The Best Life," by Dr. C. F. Thwing; "Blessed Are the Cross-Bearers," by Dr. W. Robertson Nicoll; "The Christian Ideal," by the Rev. J. Guinness Rogers; "The Culture of Manhood," by Mr. Silas K. Hocking; "The Everlasting Arms," by Dr. Francis E. Clark; "Ideal Motherhood," by Miss Minnie S. Davis; "The Marriage Altar," by the

Rev. J. R. Miller; "The Fruit of the Vine," by the Rev. Andrew Murray; and "What a Carpenter Did with his Bible," by Professor John H. Genung. These booklets are very daintily bound in flowered white cloth, and are to be recommended for gifts of the inexpensive sort.

The little books published by Messrs. T. Y. Crowell in their "Falcon" edition, are favorably known for their neatness and modest charm of execution. The additions to the series for this year include "Hiawatha," "The House of Seven Gables," Poe's "Poems" and "Tales," "The Complete Angler," Shakespeare's "Songs and Sonnets," and the ever-charming "Collette" of Mlle. Jeanne Schultz. Each volume has a photographic frontispiece, and a tastefully-decorated cover.

Two English translations of Count Tolstoy's "What is Art?" have reached us almost simultaneously, the one, made by Mr. Aylmer Maude, and published by Messrs. T. Y. Crowell & Co., the other made by Mr. Charles Johnston, and published by Mr. Henry Altamus. The former includes an "Author's Preface" not found in the latter, and thus seems to be the authorized edition. The work was reviewed by us from the Russian original, some months ago, as our readers will doubtless remember.

Mr. Stan. V. Henkels will sell, late in October, at the Philadelphia auction rooms of Messrs. Davis & Harvey, the valuable private library of a well-known Philadelphia collector. The collection comprises rare Americana, Frankliniana, early American Bibles and prayer-books, first American editions of English classics, a large array of Junius literature, and several important historical manuscripts. An illustrated catalogue is being prepared by Mr. Henkels, and may be had by addressing him at 1112 Walnut St., Philadelphia.

Theron S. E. Dixon, of Chicago, whom readers of THE DIAL will remember as a contributor to its pages, was drowned Sept. 14 at Virginia Beach, Va., while endeavoring to save the life of a friend. Mr. Dixon was a prominent patent lawyer, and was connected with many important cases, notably the suit testing the validity of the Bell Telephone patents, which was carried before the Supreme Court of the United States. He was an earnest literary worker, and devoted much time to the Baconian theory of Shakespeare, being the author of an original work on the subject, "Francis Bacon and his Shakespeare," published in 1895. Mr. Dixon was fifty-three years of age.

Judge Thomas M. Cooley, the distinguished jurist and constitutional lawyer, died Sept. 12 at his home in Ann Arbor, Mich., at the age of seventy-four. Judge Cooley was born in Attica, N. Y., and went to Michigan in 1843. In 1857 he made a compilation of the Michigan statutes. In 1858 he was appointed reporter of the Supreme Court, a position which he retained until 1865, issuing eight volumes of reports. In the meantime, in 1865, he had been made a professor in the University of Michigan, and in 1864 he was elected to fill a vacancy on the Supreme bench of the state. Five years later he was reelected for the full term of eight years. In 1868-9 he was chief justice, and in 1885 he retired permanently from the bench. In 1881 he became professor of constitutional and administrative law in the University of Michigan. He passed from that to the chair of American history in the same institution, retaining a lectureship in constitutional law and acting as dean of the school of political science. In late years he has been granted leave of absence, giving a brief course of

lectures each year on questions of interstate law. In 1887 Judge Cooley was appointed by the President a member of the first commission serving under the Interstate Commerce Act, acting as chairman of the commission. He is the author of a number of legal works that are accounted authorities, and was a frequent contributor to the pages of THE DIAL.

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No. 295. OCTOBER 1, 1898. Vol. XXV.

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RICHARD MALCOLM JOHNSTON.

In a contribution to one of the late issues of "Literature," Mr. W. D. Howells discusses the Southern literary product of the United States, saying of Mr. Harris and Mr. Cable that they are "certainly the best known" of our recent Southern writers, and supposing "there can be no question but they are the first." The task of arranging writers according to their rank is always invidious and usually unprofitable, but in this case the death, a few days ago, of Colonel Richard Malcolm Johnston, makes it necessary to question the dicta of Mr. Howells, and to assert that no list, however narrowly restricted, of our foremost Southern writers can be accepted if it does not include the name of the novelist, scholar, and gentleman, whose grievous loss we now mourn. The omission by our eccentric critic of Mr. Johnston's name may, however, be attributed to a strange misconception. In the same article, Mr. Howells speaks of "a school of Southern humorists before the war," and, after describing their work as "atrocious," says that he wishes "distinctly to except from this censure the 'Dukesborough Tales' and the other sketches by the same author, which have a whimsical grace and are simple and often sweet, with a satisfying air of truth." We infer from this that Mr. Johnston is reckoned among the *ante-bellum* writers, whereas the "Dukesborough Tales" made their first collected appearance in 1883, and their author had done nothing at all in the way of literary production until four or five years previously, when the publication of a few tales and sketches in the magazines first directed attention to his name.

Mr. Johnston is given a unique position in our literature by the fact that he was nearly sixty years old before he began to be a writer, and that back of his literary period there lies nearly a lifetime of activity as a lawyer and a professor of literature. He was, then, an *ante-bellum* writer only in the sense that his fiction dealt almost exclusively with a period long ante-dating the Civil War, and restored for a new generation a past that had vanished from the memory of most living men. The period was that of the thirties and forties, and the

place Middle Georgia, a time and a region of which the "form and pressure" are preserved to us in Mr. Johnston's books with a faithfulness of delineation and a geniality of conception barely equalled and certainly unsurpassed by the best of the younger school of "local" writers whose work forms so important a part of recent imaginative literature in this country.!

The Middle Georgia of the novelist's youth and early manhood is made so interesting a subject for our contemplation that a few quotations from him, in his character as historian of his native section rather than as story-teller, may fittingly be reproduced upon this occasion. In a paper written only three years ago to be read before the Twentieth Century Club of Chicago, Mr. Johnston said:

"If ever there was a man who felt himself to be absolutely a freeman, it was the rustic of Middle Georgia. . . . The poorest white man had no apprehension of falling into the lower scale, and so his ambitions were the freer and the more cheerful to lift himself higher. . . . In my own immediate neighborhood, some seventy-five miles west, not one grown man in five had ever been to Augusta, then a town of some six thousand. . . . Sometimes in an argument between two rural persons one, who might be on the verge of defeat, if by some sort of chance, not enjoyed by his adversary, he had been to Augusta, might look upon him with such contempt as was possible to feel, and say: 'Now look here, John, has you ever been to Augusta?' On the sad acknowledgement in the negative, he might add: 'Well, then, do n't try to talk to me about sech matters, because they is matters as can't be complete understood except by them as has been to Augusta.' . . . To one who remembers the conditions and incidents of such a society it seems difficult to overpraise its neighborliness, the healthfulness, the confidence, the warm affectionateness which—except among mean people, and mean people are in every community—generally obtained. None were very rich and none very poor, but rich and poor, especially among men, intermingled with the freedom of intercourse that was productive of results most beneficial to all. . . . Aristotle taught that leaders in societies should think like wise men, but talk like the common people. That was just what was done by leading citizens of Georgia three-quarters of a century ago. . . . The noble Georgia dialect savored in much affectionate sweetness. Much of it, as I have been told in letters from eminent philologists, is a relic of English as spoken three and four centuries ago. . . . The greatest lawyers and politicians and even divines loved it to the degree that they habitually spoke it, if not at home before their wives and children, at least in social intercourse among their neighbors."

Such was the almost idyllic social life, and such the dialect, of the people who live for us in Mr. Johnston's fiction. No phase of local American society has received more faithful and loving depiction anywhere in our literature, and the peculiar value of Mr. Johnston's stories

is in their application to a comparatively early period of the realistic methods of recent literary art. The older writers neglected their opportunity, or did not know how to make effective use of it, but the facts were recorded upon the sensitive plate of Mr. Johnston's memory and given fresh vitality in the alembic of his genius. There is dialect in profusion in his books, but it gives no offence, for we easily distinguish it from the spurious effusions of dialect that have caused an eruption in our fiction of recent years. It is the genuine thing, the inevitable garment of the thought which it clothes; it is not adventitious, written for a wanton satisfaction in the misspelling of words. It is, moreover, carefully studied and conscientiously reproduced, combining the scholar's instinct for exact truth with the artist's instinct for effective expression.

The following list includes the more important of Mr. Johnston's works of fiction: "Dukesborough Tales," "Old Mark Langston," "Two Gray Tourists," "Mr. Absalom Billingslea," "Ogeechee Cross-Firings," "Widow Guthrie," "Old Times in Middle Georgia," "The Primes and Their Neighbors," "Mr. Billy Downs and His Likes," and "Pearce Amerson's Will." Of these works, "Widow Guthrie" is the longest and the most serious, but the peculiar gifts of the author appear to better advantage when he works within narrower limits, and one is apt to recall most vividly some of the "Dukesborough Tales" or some of the sketches contained in "Old Times in Middle Georgia." In addition to his fiction, he published a life of Alexander H. Stevens (in collaboration with Mr. W. H. Browne), and two volumes of "Studies, Literary and Social." The latter volumes are excellent reading, and deserve a high rank among books of essays, although it takes some effort so to readjust the mental focus as to think of the author's discoursing seriously upon such subjects as "Belisarius," or "American Philosophy," or "The Minnesinger and Meistersinger," or "Shakespeare's Tragic Lovers."

Richard Malcolm Johnston was born in 1822, on a plantation in Middle Georgia. When a boy he removed with his family to Powellton (the Dukesborough of the tales). He studied at Mercer University, Macon, and fitted for the bar. A law partnership with Linton Stephens, a younger brother of Alexander H. Stephens, lasted for about ten years, when he became a professor in the University of Georgia, at Athens. From this time on, his

occupations were teaching, lecturing, and writing. In middle life he became a member of the Roman Catholic Church. Married at an early age, his domestic life was singularly happy, and the death, a little over a year ago, of the woman who had been the devoted partner of his joys and sorrows for over fifty years left him, to take his own pathetic words from a letter to a friend — "poor indeed and lowly prostrate." But he added: "Yet I feel no diminution of willingness to do the work of the remainder of my time, and hope for continuance of the strength necessary for it." A year after these words were written he lay dying in the hospital at Baltimore, the city with which he had been identified during the latter period of his life. On the 23d of September he breathed his last, bequeathing to American literature a body of work that will not soon be forgotten, and to those who enjoyed the privilege of his friendship the memory of a fine spirit, gentle in the truest sense of the term, the soul of cordiality, courtliness, and chivalry. He was dear to all who knew him, and will be remembered as we remember only those for whom our affection is the deepest.

INSPIRATION.

Mrs. Browning wrote a sonnet on "The Inexpressible," and was fond of intimating that she had something to say that could not be put into words. I do not believe "insufficient utterance" is characteristic of any good writer. On the contrary, words very often mean more than their author intended. I can imagine Shakespeare reading something he had written over-night and wondering how in the world he came to do anything so good. George Eliot says somewhere that a young girl's beauty has a meaning and significance of which the young girl herself is not aware. Similarly, combinations of felicitous words and rhythms have implications and perspectives and pregnancies which could not all have occurred to their writer during the brief moment of composition. The mortal has brought forth immortality, has given birth to something which is approximately perfect and imperishable. Whence comes this gift, this lucky inheritance of an estate outside the blood? I know not what to attribute it to but inspiration.

There are writers who go about to reduce expression to an exact science, who believe we can arrive at verbal perfection by laborious toil. They hunt through dictionaries and obsolete books, and track the shy, wild animal, the *mot propre*, to its secret lair. And some of them, Flaubert and Stevenson for instance, spend half their days in confiding to

their friends the horrors and dangers of the chase — the difficulties incurred in acquiring a good prose style. The older writers who used words reasonably well — Pascal or Swift or Goldsmith, for example — never seem to have had so hard a time. There is a fashion in these things. In Sheridan's days it was the proper pose for an author to dash off the brilliant act of a comedy in one night over a bottle of claret. Now the genesis of every word must be established, and the public made a witness of the parturition of every sentence. The facts were probably always the same. Skill and labor were required to cut and pile the faggots for literary bonfires, but the sparks which lit them had to fall from above. Lacking any magnetic connection with the source of fire, the beacons would fail to burn.

As for the *mot propre*, it is surely as fabulous as a wild fowl as the phoenix or the roc. With the exception of a few words which accommodate the sound to the sense, there is no natural or logical connection between language and life. The former is purely arbitrary, and to suppose that for every fact of nature or experience there stands ready a sole and unique verbal mate — like the ticket number, and the prize in a lottery drawing — is a wild fancy. Besides, the facts of existence are, after all, limited in number; while the combinations and views and opinions of them in the minds of men are inexhaustible. One cause of style is individuality — the affixing of a different label to a fact from that which any other human being would attach to it. No two writers make the same report of a subject. The songs of Burns and Shelley have largely the same theme; but in rhythm, vocabulary, quality, timbre, they are as the antipodes. Like the monads of Leibnitz, poets are sent into the world with varying velocities, and each one attracts words to himself in a different fashion from his fellows.

Eight virgins were used as models by an ancient sculptor for a single statue. This fact seems derogatory to the charms of the young women. But where did the sculptor get the standard which authorized him to reject their parts of being? Where did Pheidias get his conception of the Olympian Zeus? What is the reason that the Parthenon or the Taj Mahal are superior to the ordinary City Hall or Post Office Building? Why are the great figures of fiction so universal that living men and women seem merely bad imitations of such creations — so that we speak of people whom we know as Quixotic or Pecksniffian? There is something more than a mere imitation of life implied in arts that can give laws to life. But this ideal element, where does it come from? The modern theory would be that it is merely a selection of the best of the real. But leaving out of question how we are to recognize the best, the fact remains that this ideal element is strongest in the infancy of art, before the races amid which it rises have developed their character or worked out their destiny. Homer was the school-master of Greece; and we probably cannot measure how much Shakespeare has affected English char-

acter. There seems to be a matter of "pure anticipated cognition" in the case. The artist does something, unknowing how, which can stand up against the world and draw the world to it.

We are driven to the Platonic Ideas for an explanation. It would really appear as if the archetypal forms, of which the images and appearances of the world are merely mutilated copies, do appear to the artist in certain heated conditions of his mind, and translate themselves through him into adequate language or other art *media*. And not only the beautiful and good, but the evil as well. Plato himself, in one of his dialogues, comes to this point, and, with that urbane open-mindedness which is his great charm, seems to think it a cheek to his theory. The ideal bad smell, for instance, which must be accepted if his theory is carried out in full, is something he cannot stomach. But if the created figures of the artist which make for good are superior to ordinary men and women, so are his projections of evil more portentous than anything in real life. People of opprobrious repute cluster about him to have their portraits painted or their figure sculptured; but the artist looks them over and says, "My dear fellows, you are well enough as far as you go. But you are not the best expression of your own tendencies. You are minor. The dross of littleness and incompetency encumbers you." And then he turns to the vision of the proper Platonic Idea, and forges out the pure gold of an Iago or a Mephistopheles.

The work of the poet is always, therefore, a revelation,—and each poet brings a new one. Nothing is more remarkable than the way the presumably fixed facts of human nature shift and alter under the various colored lights poured upon them by the poets. Chaucer will give us mankind rosy and solid, shaking the earth with its tread, robust in vice and virtue. Shakespeare will transmute the same people to beings of air and fire, irradiate as a sunset dream. Dickens will give them to us as a grimy, grotesque, touchingly human mob—the procession of Shakespeare after having gone through a coal-hole. Yet each aspect will be true. The highest revelation which the poet can give is probably concerned with the goodness of beauty, whereas the highest revelation of the prophet is in regard to the beauty of goodness. The two roles, however, are hardly distinguishable, and to forbid the poet the use of ethical motives is simply to cut off one of his wings. True, the province of literature is to delight. But to delight whom? To the Covenanters, sleeping in caves and meeting, at the risk of his life, to worship the ideas of duty and God were the most delightful imaginable. Indeed, beauty, grace, and charm—the qualities usually appropriated to poetry—are in a measure luxuries. We can hustle through life without them. But duties and morals are necessities, the plain bread of everyday life. And they are the main stuff out of which literature is built.

Matthew Arnold was the rare instance of a great

critic and admirable poet who was incapable of philosophy. Speaking of Wordsworth's "Intimations of Immortality from the Recollections of Childhood," he says that the central idea is a pleasing play of fancy of no solid value. To dismiss as valueless an idea which is seriously mooted in more than one great system of philosophy, and which, in the form of reincarnation, is the basic principle of Hindoo thought, is, to say the least, confident dogmatism. It is a fact that children do exhibit something like inspiration. The awakening of the intellect in childhood is in itself one of the great miracles of life, and at no other stage of existence is the pure play of thought so vivid or the happiness which comes from knowing and imagining so great. Everyone has noted the genius-like characteristics of childhood, and, conversely, the child-like nature of the mature genius. The latter, like the child, concentrates himself on his game of imagination, and is more or less irresponsible in the outward relations of life. The child is protected in his beautiful dreams until they naturally fade from him; but the world is at war with the genius, because it does not like to have its wretched result of failure brought in comparison with his easily perfect work of imagination. Why do we teach children absolute truthfulness, high-mindedness, and unselfishness, when we know that such qualities are the worst possible ones to fit them for the struggle of life?

The intuitional and inspirational character of woman relates her even more closely with the pure world of ideas than childhood. Woman's character is more intense and simple in both extremes than man's. So far as we have got in the history of the world, her share of genius itself has not amounted to anything very great. But man has always seemed to regard her as an intermediary between the world of pure ideas and himself,—if she be not those pure ideas in proper person. He has always evinced a touching willingness to be inspired or damned by her. Certainly in literature she has been the one inspirational force,—beating Nature or Patriotism, or even Religion, outright.

There remains to touch on the subject of frenzy as connected with inspiration. The Indians think a madman inspired; but it does not follow that genius is mad. Mankind is always in danger of falling into a lumpish, inanimate, indistinguishable mass. Genius has the office which the repulsive force in Nature—electricity, magnetic ether, whatever it may be—has in its struggle with gravitation. The poor, lumpish human atoms hate to be hounded to their task—kept in tune, kept drilled and serviceable,—and they think it madness that genius should take upon itself such employment. It would be interesting to have those people who are clamoring about the madness of genius define and draw us a type of what they consider a sane and normal human being. It would necessarily be a thing of negations—a thing cold, selfish, and dull; for the least touch of enthusiasm, the least lift of spirit, the least devotion to an idea, the least

heroism or unselfishness, must at once raise the suspicion of abnormality, of madness, of genius. What Lincoln said of Grant's drunkenness is applicable in the case. If genius is mad, it would be well if we were all inoculated with a little of the virus.

CHARLES LEONARD MOORE.

ENGLISH CORRESPONDENCE.

London, Sept. 18, 1898.

There has just been published, in three volumes, the great work by Dr. Moritz Busch on "Bismarck" and the secret history which his career furnishes. No doubt you will hear plenty of it on your side of the water, so that I need not trouble you with any remarks. We are, however, very anxious to learn what it is that Dr. Busch has to say which has already not been known. "Once I am dead," said the late Chancellor to his biographer, "you can tell absolutely everything you know about me." It is for this "absolutely everything" that we are waiting.

I am much concerned about a branch of the publishing business with which few people seem ever to have troubled themselves. I mean the publication of "art books," so called. Has it ever struck you that the modern English art-book is a terrible falling-off from those we associate with the names of Ackermann, Boydell, Major, Virtue, and the rest? And yet our facilities for making beautiful books are far more ready and numerous than those at the service of our grandfathers. If one asks a publisher now-a-days why he does not produce a really fine book, he tells one that the expense is too great. And yet the expense of such books as Rogers's "Italy," the "Stafford Gallery," the "Boydell Shakespeare," the great tomes on Oxford and Cambridge which Ackermann issued with colored lithographs, the string of books by "Froggy" Dibdin, the famous "Walton" of Pickering, — the expense on these, I say, must have been enormous, far greater than the cost of any of our modern works, excepting, perhaps, such a catalogue as that of the Spitzer Collection. There must have been buyers for such books in the "twenties," "thirties," "forties," and "fifties": surely there would be found buyers for the excellent productions of the "nineties"! But where are they? I am afraid they are not even with Hans Breitmann's "barty," in "de lofely clouds"; for they never had an existence. For these fine old illustrated books there are, to-day, hundreds of eager collectors. Who ever dreams now of treasuring bound pages of half-tone blocks or dirty reproductions of wash drawings? And rightly, too, say I. The modern art-book, where it is found, proves to be nothing more nor less than a fattened and extended sixpenny magazine. All that a publisher who seeks distinction in this branch of his business needs to do is simply to get a wretched hack to scrawl off some wretched text on any special subject, and print this stuff on fine thick paper. With this for an excuse, he pads the rest with sheets of process reproductions, flashes a gilt binding with a decorative (!) design, forsooth, and your "art-book" is made. A fig, say I, for such "art-books." A year or two ago there was issued a great work on Velasquez, or Vandyke, I forget which; but compare it with what was once done for Gainsborough, Morland, Constable, and others. The modern book is not a patch on the older ones. We confess this when we pay as much for one print torn

out of a collection of the engravings of Reynolds's pictures as we do for a dozen complete copies of examples from Leighton or Burne-Jones. The truth is that modern process work does not make for art as did the old process. I had rather even have a collection of reproductions of line drawings than I would a whole gallery choked with the photographer-tampered work of "toned" and "gravured" stuff called "art." In the line drawing, I do at least get the artist's work. The deuce alone knows what the "process" maker does to get his effects in the other work. And yet good "art-books" may be made as well to-day as ever they were. But I am not writing to give advice to publishers. I simply record a fact worth making a note of. It is possible that what I have said may be especially timely for Mr. Harry Quilter, who, I hear, is about to turn publisher in the art line. He may know a great deal about art, but unless he knows how to publish it, it will go hard with his business. I wish him every success,—he may turn out to be the right man.

Publishers, it seems to me, take about as much time to find their particular *métier* as do other mortals. Carlyle, I think it was, said that a man spends forty years of his life trying to find out the work for which he was best fitted. Publishers, on the other hand, spend forty thousand pounds doing the same thing, and fail in the end. Now, if I wished to turn publisher,—which the Fates forbid,—and I had the money wherewithal to indulge my whim, I'd cultivate my whim, and run it for all it was worth. At any rate, I'd have a run for my money. The professional publisher, however, does nothing of the kind. He runs other people's whims, not knowing what the deuce will come of it; and winds up surprised to find that they swallowed up all his capital without giving him any return. If he can't find any whims, he steals other publishers' clients, pays more money to them,—and balances on the wrong side of his ledger. Hence, ruinous competition, and the many Jeremiahs filling our ears with noisome wailings of bad times.

I have hardly left myself any space to tell you of news. Not that there is much; still, I must not omit to inform you of the forthcoming publication of Mr. Ruskin's letters to Rossetti, between the years 1852 and 1862. The book which will contain them will be published here by Mr. George Allen, and is to be a sort of history of the Pre-Raphaelite movement. Mr. J. M. Barrie and the Rev. "Ian Maclaren" have each a novel nearly ready; they will be issued late in the autumn or early in the spring. A very important work on the Post Office is being prepared by Mr. Henniker Heaton, M.P., but this will not be ready for some months to come. Our bards are also busy, and we are to have volumes of poems from Mr. William Watson, Mr. John Davidson, and one or two others. Just now books of travel are having a vogue, and attention is divided between Lhasa and Chitral. When Sir Martin Conway returns from his South American climbings, we are to have an account of his successful ascents of Yllimani and Yllimpa. Mr. George Moore is passing through the press his sequel to "Evelyn Innes," and Mr. Robert Buchanan his volume of "Reminiscences." Mr. Buchanan also has a work "on the stocks" dealing with Christianity and the trend of modern religious movements. Mr. Herbert Spencer is quietly revising old editions of his "Synthetic Philosophy," and he has almost finished the "Principles of Biology."

TEMPLE SCOTT.

COMMUNICATIONS.

CONCERNING VERSE OF THE LATE WAR.

(To the Editor of THE DIAL.)

When an anthology of the verse of the late war comes to be prepared, it will be found that it is also an anthology of international love, so far as Great Britain and the United States are concerned. And it will not contain many examples of verse of any kind, if its purpose be a literary one; if, on the other hand, the work be intended for popular use, it will have thousands. I have in my possession some hundreds of newspaper clippings, each holding a "poem" related with more or less intimacy to the Hispano-American conflict. Many of them fall under the distinctly American class of "funny," which almost invariably means a source of real grief to the judicious. The most famous of these is probably Mr. John Kendrick Bangs's amusing "Change of Ambitions," ending:

"The grammar's bad; but oh, my son,
I wish I'd did what Dewey done!"

Of the more serious, many are in dialect, notably the "Together" of Mr. Frank Stanton, which has had the greatest newspaper vogue, and rightly, since he sings of the real union which this war has effected between the North and South.

Before the outbreak of hostilities there was little to be found in English or American verse respecting Cuba. Mr. Robert Underwood Johnson, Mr. Frank Putnam, and Mr. Charles H. Crandall had published books, that of the first-named having also a glowing poem on Anglo-Saxon union which did not gain the attention it deserved; while Miss Caroline Duer, Miss Edith M. Thomas, and, later, Mr. Lucien V. Rule, have sent out booklets celebrating England as well as America. Many more will follow, probably of a more popular and less literary type, like the "Songs of War and Peace" from the facile pen of Mr. Sam Walter Foss.

But the actual poetry of the day, the verse contained in these clippings of mine, to be taken as typical of the whole, is at two extremes. There is simply nothing whatever to combine literary quality with proper popularity in the manner of Mrs. Julia Ward Howe's "Battle Hymn of the Republic." There is nothing by way of narrative to rank with Henry Howard Brownell's "River Fight" or "Bay Fight" of our Civil War, though the victories of Dewey and Schley need celebration. There is no single poet who comes from the war period with a reputation greatly enhanced, as Mr. Edmund Clarence Stedman's was enhanced in the 'sixties. But there is some really admirable workmanship, technically very high, as in the two poems published by Mr. Clinton Scollard, and two, an ode and a quaterzain, by Mr. Richard Hovey, equal to anything from the Civil War in manner, with two by Mr. Thomas Nelson Page and one by Miss Thomas. Mr. Joaquin Miller has also been heard from. There are some others, chiefly women, Miss Madeline S. Bridges and Mrs. Margaret E. Sangster among them, who have succeeded in giving their product something more than catchiness and sentimentality; but they are few. Mr. Alfred Austin heard "A Voice from the West," and Mr. Richard Mansfield answered it most successfully, making the punishment really fit the crime. Mr. Rudyard Kipling kept still, as he always does when given his choice between silence and saying something pleasant about the United States. But Mr. James Barnes has caught the

Kipling manner quite as successfully as Mr. Owen Seaman; though Mr. Seaman published his "Rhyme of the Kipperling" as parody, and Mr. Barnes takes his "Songs of the Ships of Steel" very seriously indeed.

Now these, either through merit or pretence, are at one end of the literary ladder. All the rest, the "real thing," the "hot stuff," whether it has to do with glorious victory or the horrors of war, is generally to be included in what Mr. Arlo Bates so happily termed "the chewing-gum school of verse"—though, to do him justice, he apologized for the phrase, however vulgarly necessary. England and Canada had a multitude of examples of the same *genre* in their papers, but they were of better design and much better execution, even to the verses in cockney dialect in the "London Chronicle," which suggested that evil communications might there have broken through.

The songs that celebrate the *rapprochement* of Britannia and Columbia are better than those which have to do with America alone, by a great deal. Mr. Edward McQueen Gray's "Vision of Reconciliation," Mr. Walter Malone's sonnet to this end in "Leslie's Weekly," and the poem of Mr. Barrett Eastman which was praised in a recent number of THE DIAL, together with many another which space does not permit to mention, all show qualities of which we may very well be proud. Contrasted with those called out by purely national circumstances, and intended solely for domestic consumption, there is a whole heaven of differences. The inference is inevitable: England and Canada will not print rubbish, even if it is written for their periodicals; but America wants it bad, very bad, and plenty of it,—it is unnecessary to add that wanting it stands in an adverse ratio to needing it.

WALLACE RICE.

Chicago, Sept. 20, 1898.

THE WOMAN FACTOR IN CHINESE GOVERNMENT.

(To the Editor of THE DIAL.)

Now that speculation is rife as to the cause and probable consequences of the recent stepping aside of the Emperor of China in favor of the Empress-Dowager, the following characterization of the lady in Mr. Colquhoun's "China in Transformation" (reviewed in THE DIAL of Sept. 16) is of peculiar interest. Mr. Colquhoun is the best English authority on the points in question. He says (p. 191):

"The woman factor is a potent one in Chinese government, but never in a worthy sense. . . . How much the present collapse of China may be due to the personal qualities of the real but illegitimate ruler, the Empress-Dowager, may not be known; but there seems to be no doubt that every surrender made to foreigners since she held the reins was dictated by her and her personal convenience. . . . A threat of the invasion of Peking—if believed in—has always been sufficient to bring her to terms. When the present Emperor was prepared to abandon the capital during the Japanese War and resist to the bitter end, it was that imperious lady who insisted on peace at any price; and it is chiefly on her sensitive feelings that Russian threats take effect, and deprive the Sovereign of the will and the power to resist their demands."

If such be the case, it seems clear that the statements of the Chinese representative at Washington, to the effect that the Empress-Dowager's accession to power means a general bracing-up of China as against foreign encroachments, must be taken *cum grano*. E. G. J.

September 26, 1898.

The New Books.

MR. FORBES'S NAPOLEON THE THIRD.*

Mr. Archibald Forbes's new *Life of Napoleon the Third* is a popularly written book, well adapted to the wants and tastes of the average reader. The chequered career of Hortense's scheming son is told in a plain way; without parade of sentiment or show of profundity. The author takes a sensible view of his rather tawdry hero, and his estimate of him, while we think it in general too lenient, is impartial and rational in the main. The misfortunes of the man of Sedan have naturally made the world disposed to condone or pass over lightly the iniquities of the man of the *Coup d'Etat*; and much has been written of late tending to show Louis Napoleon in a favorable light. It has been pointed out, with truth, that he was an amiable and a passably respectable man in private life; that he was a fairly faithful husband, as French husbands of his rank and opportunities go; that he did wonders in the way of renovating and beautifying Paris; that he evinced, in the intervals between his chronic enterprises for shoring up his precious "dynasty," a decent (and politic) regard for the higher welfare of the nation. But when that is said, the truth remains that impartial history shows Louis Napoleon to have been essentially a plotting, restless, mystifying self-seeker, who, to gain his personal ends, did not scruple to trample the rights of humanity under foot and shed its blood like ditch-water. When he destroyed the Second Republic he was asked if he should not find it difficult to rule France: "Oh, no!" he replied, "nothing is easier. *Il leur faut une guerre tous les quatre ans.*" That was his theory of governing France, and he acted up to the spirit of it. Thousands of lives were taken and tens of thousands of lives made desolate during the Imperial regime in order that this paltry adventurer might keep the throne he had stolen. He was only dwarfed by the great name he bore. He was as wax in the hands of men like Cavour and Bismarck, who quickly saw through the flimsy veil of his Delphic affectations. There was always a touch of the impostor about him, and the bitter gibes of Rochefort in "Figaro" and the "Lanterne" provoked inextinguishable laughter because they hit a palpable mark. His early gipsying

left a taint of low Bohemianism in his ways and tastes, which the fastidious Prince Consort of England did not fail to note during the imperial visit at Windsor. There was, Prince Albert thought, a certain "flavor of the canteen and the barrack hanging about the Emperor and his suit."

Louis Napoleon was a morbidly selfish man who would sacrifice anything or anyone to gain a political end: witness his base desertion of Maximilian. He could hazard the life of his own flesh and blood to win some paltry scrap of political *éclat*. When he left Paris in 1870, to join his army on the frontier, he took with him the young Prince Imperial in order that the ill-starred lad might undergo his "baptism of fire," or, in plain terms, might be shot at by the Germans,—a cheap and cruel piece of theatricality in which the Empress joined.

Napoleon the Little was a mean and crafty fisher in troubled waters. He exploited his neighbors' necessities through arts worthy of Chatham Street. When they were at war he went between them, plying "his policy of *pour-boires*, as Bismarck called it, and seeking to extort from the embarrassments of one or other of them a scrap of territory or other *douceur* in return for his favor or neutrality. At this small diplomatic game he was easily beaten by the big Prussian, who, in 1866, did not hesitate to cajole him with the prospect of a handsome "tip"—which he had no intention of bestowing in the end. In sum, the most respectable thing about Louis Napoleon was, to our thinking, his dignified bearing in the hour of misfortune, when all was irretrievably lost and the shadow of death was upon him. A Prince, says Machiavelli, should combine the qualities of the lion and the fox. The vulpine qualities Louis Napoleon certainly possessed in no small measure; but there was nothing at all about him of the lion—save (in his palmy days) the skin.

Mr. Forbes's estimate of Napoleon III. is somewhat higher than ours, and may very possibly be truer. It is, at all events, not an exalted one. Mr. Forbes, it must be added, confines himself mainly to direct narration of events, the passages wherefrom his own opinions of his hero's character and methods are to be gathered being in the main impliedly approved quotations from Jerrold, Kinglake, Fraser, Louis Blanc, etc. In fact, this lack of critical venturesomeness may prove a little disappointing to the class of readers who like to get their opinions no less than their facts

* *LIFE OF NAPOLEON THE THIRD.* By Archibald Forbes. With Illustrations. New York: Dodd, Mead & Co.

from their author. But Mr. Forbes's book is by no means superficial. While its style is rapid its touch is sure, and it evinces a clear insight into the intricate politics of the period. The accounts of the *Coup d'Etat*, of the Crimean War, of the wretched Mexican business, and of the preliminaries of the German-French War, while they are very concise, are pithy and to the point. Mr. Forbes's explanation of Napoleon's fatal delay in 1870 in perfecting the treaty with Austria and Italy, the preliminaries of which, as is now known, had been arranged just before Bismarck gave a timely filip to hostilities he saw were inevitable, is interesting. General Lebrun's Memoirs prove conclusively that a coalition against Germany had actually been formed, and that in case of its success Italy was to get Rome, Austria was to have restored to her Silesia, while France was to receive Belgium and the left bank of the Rhine. The treaty was drawn up, and awaited only the signatures of the Three Powers; but it was not signed when the war broke out in July. Prince Jerome has told us that the chief cause of Napoleon's hesitation in the matter was the intense feeling manifested by the Clerical Party in France against handing over Rome to the lay power in Italy. Prince Jerome's explanation is the commonly accepted one. Mr. Forbes offers another theory. The difficulty about Rome was not, he thinks, the chief reason why the treaty that might have saved Napoleon his throne was not ratified.

"The Emperor Napoleon had calculated — he was no strategist — that by rapidity of concentration he might gain some advantage over Germany and perhaps even win an important battle. If so, he would offer peace to the King of Prussia on terms of alliance against England, assistance for the conquest of Belgium, and the cession to France of the left bank of the Rhine; Prussia in return to receive a perfectly free hand in Germany. The governing idea of the Emperor was the formation of a strong alliance against England. This is proved in actual documents; and the diary of the Emperor Frederick II. shows that Napoleon did not abandon it even after Sedan. One might commiserate his downfall even if he had been an unscrupulous man; but to be plotting coolly against the nation in which he had found cordial sympathy, friendship, and a free asylum, was a baseness from which the most cynical of men might recoil."

Mr. Forbes's style is easy and animated, if a little slipshod at times. His book is by all odds the best popular life of Napoleon III., in that it is the most solidly instructive one on its historical side and the least misleading one on its biographical. The volume is a comely one, containing many portraits. Unfortunately, it lacks an index.

E. G. J.

THE LAWS AND THE LIFE OF A PEOPLE.*

The influence of the comparatively recent interest in the study of political science, as differentiated from that of history, is illustrated by the two handsomely printed volumes, entitled "A Constitutional History of the American People," which have just appeared from the work-room of Mr. Francis Newton Thorpe. An examination of a vast amount of material in the form of state constitutions, legislative enactments, and treaties and conventions, has been made to show the truth of a suggestion of Emerson in his "Essay on Politics":

"The form of government which prevails is the expression of what cultivation exists in the population which permits it. . . . The history of the State sketches in coarse outline the progress of thought and follows at a distance the delicacy of culture and aspiration."

In the constitution of Massachusetts of 1780, the state is declared to be a contract, that the government "may be a government of laws, and not of men." William Penn conceived of the state as a compact, but the government was to be "a government of men, and not of laws." The evolution of these two ideas is taken as the history of American politics, and the history of Democracy in America is the record of the contest between laws — a conventional system of politics — and men struggling for industrial freedom. The conditions prevailing in 1776 are essentially different from those of 1850. Environment, racial and social relations, the expansion of territory, the movements of population, all have important bearing upon the development of ideas of government, as the problems connected with the closely intertwined and often opposing interests of state and national sovereignty are worked out in America. The expressions of the popular mind are the state constitutions and legislative enactments; in careful examination and comparison of these expressions one is enabled to trace the efforts of the people to secure desired ends; and it is these efforts which make up constitutional history, because a constitutional history deals primarily with persons and not with documents.

This seems to be the thesis which is expanded by Mr. Thorpe. The study divides itself into several pretty clearly defined parts. One consists of lectures of a more or less philosophical nature, which treat abstract propositions about government. Another is a comparative study of state constitutions at various periods down

* A CONSTITUTIONAL HISTORY OF THE AMERICAN PEOPLE, 1776-1850. By Francis Newton Thorpe. Illustrated with maps. In two volumes. New York: Harper & Brothers.

to 1850. A third comprises an examination of selected typical constituencies, found in Louisiana, Kentucky, Michigan, and California, which constituencies are believed to illustrate the phases of civil evolution in the North, in the South, in the Border States, and in the Far West. Certain essays on special themes, which, while interesting, do not seem to fit into the general scheme, are interpolated, and the result is "A Constitutional History of the American People."

There must be decided difference of opinion as to the title. Is this a constitutional history of the "American people"? Somewhere the author uses the words "States-united" in contradistinction to "United States," and the examination and comparison of state constitutions and legislative enactments which he has made suggests "A Constitutional History of States-United" as a preferable title instead of the ambitious one used by him.

Those portions of the work which compare and contrast state constitutions are both interesting and valuable. Popular ideas are shown as reflected in the state papers prepared by constitutional conventions, and the growth of Democracy is well indicated by the same documents. The various tables which show the changing qualifications of governor, senator, representative, elector, make a suggestive study. A large mass of material was sifted in the preparation of these chapters, and the results seem satisfactory. A just criticism could not be made except by one who had had the same advantages of material and had given the same painstaking care to the investigation.

Specific criticism can be made, however, of the other parts of the history. The arguments of a philosophical nature make difficult reading. The sentences are labored, and are too concise to be easily followed. There are frequent allusions to "now," the "present time," the "future," which detract from the value of what is labelled history. In a transition period, such as that through which we are passing, what may be true in 1898 may be radically false in 1905. The style is argumentative, as though the writer had certain propositions to prove. Two sentences will illustrate:

"It is doubtful whether a convention called at the present time to make a national Constitution would provide for annual sessions of Congress."

"The fate of the State Senate is a problem for the future."

The value of the history is still further reduced by expressions of opinion, which suggest

the tricks of the platform and the bracketed newspaper comment, or else, being unsupported by evidence, carry no particular weight in opposition to long-standing notions. Three or four such opinions are selected:

"The Revolution bred innumerable lawsuits and an army of lawyers ranging in ability from John Marshall to Andrew Jackson."

"John Adams was the father of the public school, the State University, the State College, and the normal school."

"Clergymen were disqualified from civil office, not so much to separate Church and State as to improve the profession."

The latter statement is clearly discredited in other chapters where the privileges of the clergy under new constitutions are fully discussed.

The opinion expressed in connection with the discovery of the Columbia River by Robert Gray, that it established our claim to Oregon, and that "the law of discovery gave the Oregon country to the United States," can have little weight when it is recalled that Robert Gray was not an authorized representative of the United States, and that only after many years of joint occupation and after long negotiation did the United States and Great Britain reach an agreement which recognized the Oregon country as part of the territory of the former.

The governor, who is now an executive instead of a military character, is described in the words, "In popular fancy he was the man on horseback; to-day he is the man with the quill," a rather strange way to put a contrast between former days and the present, and this infelicity of language is accompanied by a declaration, which is not generally true, that whereas in other times the governor's message was a document which commanded respect, now it is "consigned to a committee and forgotten."

The chapters which are devoted to a study of the special constituencies mentioned have much of interest in them, and, despite the adverse criticisms which may be made, the history is a suggestive one, many problems of our social development being comprehensively treated in it, as nowhere else in convenient form. The widening of the suffrage, the disturbing influence of the "free negro," the development of the frontier, the modification of ideas of government brought about by the conditions in "the West," and similar subjects, furnish food for much thought. In some respects the work is a real contribution to the literature of American social and political life, although the faults indicated and the apparently unfortunate title

will probably deprive the author of praise which might otherwise be given for his painstaking deductions from a study of a vast amount of special material.

FRANCIS W. SHEPARDSON.

A GREAT HISTORIAN'S TREATMENT OF CROMWELL.*

The promptness with which Mr. Gardiner's second volume on "The Commonwealth and Protectorate"—the sixteenth upon the Stuart period—makes its appearance is a striking evidence of the systematic and business-like methods of the author. The volume opens with an account of the new opinions that were getting hold of the popular mind in the last days of the Parliamentary government. In the general unrest, bred of reaction from the religiousness of the Puritan, together with the awakening of materialistic motives in the nation, Mr. Gardiner sees the seeds of the Restoration already bursting into life. This prepares for the consideration of the various projects of reform which early thrust themselves upon the attention of the Long Parliament, and the increasing evidence of the inability of that body to acquit itself of the new and vast responsibilities of its position.

In the account of the completion of the reduction of Ireland, there is little to interest the reader. Police court records are always tame reading, after the war correspondents have had their say. In passing, however, it is to be noticed that Mr. Gardiner does not favor the Irish policy of the Commonwealth, though he stops to say a good word for Ireton. The plan of union with Scotland hardly meets with more favor. Yet it is difficult to see what other policy could have been adopted. Both countries were hotbeds of royalism; they had been reduced by the sword, and only by the sword could they be held, and the possibility of future insurrection, or actual invasion of English soil, be forestalled. As it was, it must be admitted that, for the times, the concessions of Parliament, and later of the Protector, were remarkably liberal. Stern necessity forced the policy of Imperialism upon Parliament; and if Imperial at all, its authority must be supported by a strong hand. Self-preservation demanded the subordination of both countries to the Common-

wealth, and the denial of rights within the empire equal to those of England. Here was both the strength and the weakness of the Commonwealth.

With the outbreak of the Dutch War and the consequent breaking down of what little prestige there still remained to the Long Parliament, the interest of the reader is thoroughly awakened. The cause of the war, as presented by Mr. Gardiner, is not to be found in the Navigation Act, but in a far more serious grievance. The English insisted upon the right of searching Dutch vessels for the goods of an enemy. They also insisted that all foreign vessels, when within the narrow seas, should strike their colors in recognition of the authority of the English flag over these waters. The effort to enforce these obnoxious measures upon the high-spirited Dutchmen brought on the first clash of arms. Other causes more remote had irritated either country and prepared it for resistance: particularly the ambition of certain of the English leaders for the absorption of the Protestant Netherlands in the new English Imperial system, together with no slight fear of the return of the House of Orange to power, thus threatening to give an additional support to the Stuart influence on the continent. This is somewhat different from the commonly accepted view, which perhaps has given overmuch weight to the Navigation Act of 1651,—a very mild and inoffensive measure compared with the later act of Charles II. The chapters following give a detailed account of the events of the war, and are the first attempt to treat of this subject with any fulness or completeness. It is interesting to notice that Mr. Gardiner agrees with Professor Laughton in rejecting the fable of Admiral Tromp's famous broom.

The dissipation of the lingering respect of the nation for the Long Parliament is closely associated with this Dutch War. The leaders of Parliament were apparently dazed by the new responsibilities which the success of English arms had thrust upon them, and were rendered nerveless by their knowledge of the corruption of the members and the growing contempt of the army. The war was the doing of neither Cromwell nor the army, and from the first had been unpopular with the people. It was contrary to all the traditions born of the bitter struggles of the past century that two Protestant nations, especially two so closely allied as the English and the Dutch, should seek to destroy each other. So, when at last the bankruptcy of the government compelled

* HISTORY OF THE COMMONWEALTH AND PROTECTORATE, 1649-1660. By Samuel Rawson Gardiner, M.A. Volume II., 1651-1654. New York: Longmans, Green, & Co.

the Parliament to turn again to confiscation for relief, its doom was sealed.

The act of dissolution made Cromwell a military dictator. But for the moment he shrank from the logical consequences of his audacity. Englishmen were not used to the idea of a dictator. They were familiar with a dictating Parliament. So at least the shadow of a Parliament Cromwell must have, in order to give the appearance of legality to the new government. But how should the new Parliament be brought into being? A new election by the people would naturally suggest itself to every Englishman. But Cromwell dared not trust the people. The reaction against Puritanism was already too strong. So, soldier-like, he went straight at his mark, and named his own Parliament. Of course, such a body could not be called a Parliament in any legal sense; and the members, when they came together, seem to have been fully conscious of their ambiguous position. Mr. Gardiner attempts to impart some dignity to the body by calling it the "Nominated Parliament." The name is apt enough, but we confess to a liking for the old familiar "Barebones"—a name which lacks dignity; but then, that is what the "Barebones Parliament" lacked first and last. For a time, Cromwell let them have the leash. But when a real party of progress began to show itself,—for all Englishmen were not as dead as Charles I., and some dared to have an opinion different from that of the Lord General, in a word, proposed to abolish state support of clergy and do away with the Court of Chancery,—Cromwell saw that it was time to lay the spirit which he had called up.

When the abdication of his spurious Parliament was announced, with a fine show of surprise, hard to explain by his admirers who believe always in the honest simplicity of their hero, he told the messengers that it was "a heavy responsibility" they were laying on his shoulders. Then followed the Instrument of Government and the appointment of the Lord General as Protector of the Realm. This document,—for once a written constitution for England, and upon which Cromwell held his brief,—Mr. Gardiner has analyzed, and shows that, contrary to the prevailing opinion, Cromwell was by no means absolute, but was compelled to share his authority with the Council of State; and suggests that the inability of the Protector always to bring the Council to his way of thinking may account for some of the vacillation of the Protectoral government, so

hard to tally with the view of Cromwell which presents him as "a man of supreme ability and iron resolution."

This is the most unsatisfactory part of the volume. Mr. Gardiner has an ill-disguised fondness for the old hero, and cannot break entirely with the traditional English interpretation of the administration of the Protector. He still sees in him the founder of England's foreign policy, of her navy, and of her Ocean Empire. Whereas it may be questioned whether Cromwell ever caught more than the vaguest glimpses of any great foreign policy. He was surrounded by visionaries of the most radical type. In the popular mind, moreover, there had taken shape a very definite policy, inherited from the struggle of the generation past: that England should cast in the weight of her great military prestige with the Protestant nations against the Inquisition. Cromwell's training had prepared him for the adoption of such a policy. Hence he did not favor the Dutch war, but leaned rather toward a league with Sweden and the Dutch against Spain and the Empire. But Cromwell first and last was a practical man. There was little of the poet in his nature, and sentiment received little consideration in the making of his plans. From his loftier point of view he could see what few Englishmen of his day saw, that the issues of the Thirty Years War were dead, and that the new material interests of England were rapidly drawing her into currents where poor old Spain and her Inquisition would have no more influence than the rotting hulks of her ancient Armada. To Cromwell, the maintaining of the great military state, which he had done so much to build up, and of which he was the sole head, was of far more importance than any partition of the colonial world with Protestant power or the building up of an anti-papal league. His motives were undoubtedly pure. He honestly believed, simple-hearted old soldier, that he was necessary to England; and only as existing conditions could be preserved could the rights of Englishmen be maintained, or the fruits of victory be saved against the plotting of exiled Stuarts, the smoldering hostility of Ireland and Scotland, or the numerous factions at home. Here, then, was Cromwell's policy; very different from the vast combination, the far-reaching planning of colonial empire, which is ascribed to him. The Commonwealth had been established by the sword; it could be maintained only by the sword. To that end England must keep up her present military establishment.

This, however, was not such an easy matter, now that the open foes of the Commonwealth had been crushed or driven over-seas, and the direct demand for an army was no longer felt. The people wanted peace, and were unwilling to go on contributing of their means for the support of the old war footing. In other words, like Napoleon under somewhat similar circumstances, Cromwell could not afford to remain long without war. He was as hard put to it for money as any beggar of a Stuart. What he needed was a profitable, self-supporting war. So, with the shrewdness of the soldier rather than of the statesman, regarding his own immediate needs rather than any remote consequences, he proposed that France or Spain, one or both, should furnish the money, — and he apparently did not really care which, though Englishmen generally would have preferred to fight Spain.

The political conditions of Europe at this time were extremely favorable for the plans of Cromwell. The long duel of Spain and France had reached a most critical point. In 1653 Mazarin had again returned to power, "as omnipotent as God the Father at the beginning of the world." But the government was weakened by a powerful revolt of its nobles, and the field of battle was in the heart of France. Yet Spain also had her troubles. Her ocean empire was declining rapidly, and financially she had been long since exhausted. Both parties seemed to feel that with England lay the decision of the long quarrel. Cromwell was evidently willing to interfere, but the side which he should support must be determined by the price paid.

Now to Mr. Gardiner the great Protector seems here "vacillating, weak, and fickle." It is because Cromwell's real policy was not the policy which Mr. Gardiner thinks he ought to have espoused. There is in reality no fickleness, no weakness, no vacillation. On the contrary, he goes straight at his mark with a directness and bluntness and consistency which is almost brutal. Hence ensues the long series of negotiations with the two Catholic courts of the west, which Mr. Gardiner follows through to the end with characteristic patience. The position of Cromwell is not one of dignity; yet he has no doubt in his own mind concerning the object which he seeks to gain. He is like nothing so much as a camel-driver haggling for backshish. Yet, like a camel-driver, he knows exactly what he wants: it is money. He doesn't care which party rides his poor beast; he knows they can't both ride at once, — so he proposes

that the one who secures the prize shall pay him well.

Spain raised her bid at last to fifty thousand crowns a month. Some members of the Spanish council urged that as the whole fortune of Spain was at stake, even a hundred thousand crowns would be no exorbitant subsidy. Mazarin offered four, then five hundred thousand crowns a year. He also dangles Dunkirk before the eyes of the Protector, and offers to give him a free opportunity in the Indies, where he may enrich himself further upon Spain's treasure fleets. Still Cromwell hesitated, that he might force a still higher bid from the one party or the other.

Now, this may be statesmanship, but it looks too much like business, — and business, too, of a low order: blackmail, in fact, for there was always the covert threat of punishment to the unsuccessful bidder. War at best is a bad business, and civilized nations are accustomed to regard war as justified only when great principles are at stake. But here is your great Oliver, "founder of British foreign policy," as cool as a huckster, offering the blood of Englishmen in open market to the highest bidder: the one, the traditional foe of England, the harbinger of the exiled Stuarts; the other, the relentless foe of Protestantism and the land of the Inquisition.

At last France would go no further, and Cromwell was forced to close with Spain. But when Spain urged him to fulfil his contract and declare war against France, he hedged and postponed action. Two days later it transpired that he was again bargaining with the emissaries of Mazarin and offering to betray Spain if France would raise her figure. It is said in justification of this double-dealing that Oliver wanted Dunkirk, and he didn't care how he got it. But in the partial agreement of June 18, 1654, Cromwell expressly stipulated that Dunkirk was to be held only as a security for the payment of the annual subsidy which France was to give him for his support. Nor can it be said that Oliver, in thus seeking at the last moment to ally with France against a power to which he had just solemnly pledged himself, was making a last effort to shelter the Huguenots; for, in his anxiety to secure better terms than Spain had offered, he had ceased altogether to ask for any formal guarantee for the toleration of the French Protestants.

Mr. Gardiner, with characteristic candor, is at last compelled to throw up in despair his task of finding "a policy" for the Protector. "Thus

far," he concludes, "a study of the foreign policy of the Protectorate reveals a distracting maze of fluctuations. Oliver is seen alternately courting France and Spain, constant only in inconstancy." "After all allowance . . . much remains only to be accounted for by Oliver's own changeableness,"—a conclusion of the whole matter unworthy of an author as astute and penetrating as Mr. Gardiner usually is, and entirely out of keeping with what else we know of the great Protector.

BENJAMIN TERRY.

AN ENCYCLOPÆDIC WORK ON INDIA.*

Abbé Dubois is among the most interesting characters in the history of Christian missions in India. Born in 1770, dying in 1848, he spent thirty-one years in India, chiefly in the Dekhan and Madras Presidency. While in India he adapted himself to the people among whom he lived, adopting the native dress, speaking a native tongue, eating the food of the country, respecting the recognized rules regarding ceremonial cleanness and caste. So intimate was his acquaintance with Hindu life and character that his opinion and advice were often important to English officials. In fact, the earlier manuscript of the work before us—the only one heretofore translated and printed in English—was purchased by the East India Company and printed at their expense. After his long service in the mission field, the Abbé returned to France in 1823, and lived there quietly until his death twenty-five years later.

Remembering the Abbé's exceptional opportunities, it is interesting to notice some statements which he makes in a work ("Letters on the State of Christianity in India") printed soon after his return to France. He says:

"Let the Christian religion be presented to these people under every possible light, . . . the time of conversion has passed away, and under existing circumstances there remains no human possibility of bringing it back."

Again, in speaking of his own work, so wisely conducted, he says:

"During the long period I lived in India in the capacity of a missionary, I have made, with the assistance of a native missionary, in all between two and three hundred converts of both sexes. Of this number, two-thirds were Pariahs or beggars; and the rest were composed of Sudras, vagrants, and outcasts of several tribes, who, being without resource, turned Christians in

order to form connexions, chiefly for the purpose of marriage or with some other interested views."

These details and quotations are taken from a biographical sketch prefacing the present work, and written by Henry K. Beauchamp, the translator. Mr. Beauchamp's biography is interesting, and probably as complete as can be made, the Abbé having been a modest and retiring man. Mr. Beauchamp also is supposed to have annotated the work; but his annotation is worse than none. His notes are few in number, trivial in importance, and captiously critical; they neither elucidate the author nor tend to increase the reader's respect for him or his work. Max Müller's prefatory note is almost as bad: it damns by faint praise.

Dubois's work, however, is most important. The fact that it was written so long ago but makes it the more valuable; many things, then commonplace, have now passed away forever. The Abbé's mode of life and his simplicity of character gave him exceptional opportunity to see and know. It is true that much of his description of the life and practice of the Brahmin was drawn from ancient writings rather than from experience, and was probably no more actual usage in his time than it is now; but he also did know much even of high-caste life from personal knowledge, and gives many data of great importance. As for his statements regarding other castes, they are almost entirely based upon careful personal observation.

The work is divided into three parts—"General View of Society in India and General Remarks on the Caste System," "The Four States of Brahminical Life," "Religion." The first two of these is discussed in the minutest detail; the sketch of Hindu religion, while less detailed, is still a significant and fairly symmetrical discussion. The work may be said to be almost encyclopædic for its field. The older English edition has been, ever since its appearance, a veritable mine of material for students. The present translation, based upon a later, enlarged, corrected, and every way much improved manuscript, should be even more useful to the students now entering the field.

FREDERICK STARR.

THE "Travels in Tartary, Thibet, and China," by M. Huc, which has already become classical, has been reprinted, in the translation of W. Hazlitt, in two attractive volumes, with the old-style wood-cuts, by the Open Court Publishing Co. This work is still an authority on Thibetan Buddhism, and by its pleasant narration of varied adventures will always be readable.

* HINDU MANNERS, CUSTOMS, AND CEREMONIES. By Abbé J. A. Dubois. Translated from the later French manuscript, by H. K. Beauchamp. Oxford University Press.

SOME RECENT BOOKS OF TRAVEL.*

Dr. John Thomson, the author of "Through China with a Camera," describes the China of today in a capable, well-written account, embellished with many very superior photographic illustrations. He gives in entertaining fashion his impressions of Hong Kong, Canton, Macao, Shanghai, etc., and also tells of a trip amongst the aborigines of Formosa and of an expedition to the upper Yangtze. His description of a cheap and curious method the natives about Yen-Ping had of warming themselves is worth quoting.

"Many of the men hereabouts appeared deformed, but the deformity was due to the small charcoal furnaces which they carried concealed beneath their dress, and used to keep their bodies warm. As there are no fireplaces in the houses, these portable furnaces prove very convenient substitutes. At first, when I saw so many humps about, I supposed that some special disease must be common in the place, or else that the sufferers had gathered themselves together from different parts of the empire to test the efficacy of some curative spring, like the hot wells near Foochow, where I had seen crowds of feeble and infirm folk bathing in the healing vapours. But the little copper furnaces encased in basket-work supplied a less melancholy explanation of the mystery."

This is a good popular descriptive book, and is handsomely manufactured. It lacks a map, but has an appendix of Formosan words which may be of service to the philologist.

To the numerous books on Thibet, Captain M. S. Welby makes a notable and interesting contribution in his "Through Unknown Thibet." Starting from Srinagar, he with a small party travelled due east across central and unexplored Thibet for 2000 miles to Tankar on the confines of China. For many hundreds of miles he traversed the dreary "Roof of the World," 16000 feet above sea-level, entirely uninhabited, but near the occasional fresh-water lakes, abounding in wild yak, antelope, and other game. He tells of seeing marmots "as large as men." "The holes down which they must have hidden were so large that I could have crawled down them myself." Captain Welby's journey was in the highest degree adventurous, and lovers of adventure will read his narrative with absorbing interest. We are carried

* *THROUGH CHINA WITH A CAMERA.* By John Thomson. New York: Dodd, Mead & Co.

THROUGH UNKNOWN THIBET. By M. S. Welby. Philadelphia: J. B. Lippincott Co.

HALCYON DAYS IN NORWAY, FRANCE, AND THE DOLOMITES. By William Bement Lent. New York: Bonnell, Silver & Co.

CANADA AND ITS CAPITAL. By Hon. J. D. Edgar. Toronto: George N. Morang.

THE RAINBOW'S END: ALASKA. By Alice Palmer Henderson. Chicago: Herbert S. Stone & Co.

EGYPT IN 1898. By G. W. Stevens. New York: Dodd, Mead & Co.

YESTERDAYS IN THE PHILIPPINES. By J. E. Stevens. New York: Charles Scribner's Sons.

FELLOW TRAVELLERS. By Rev. Francis E. Clarke. Chicago: Fleming H. Revell Co.

afar from our seething civilization into another world, an isolated and desolate region, which even in the author's plain prosaic account powerfully stirs the imagination. The meeting with the Thibetan caravan and the subsequent adventures with nomad Mongols are graphically told. Though Captain Welby's record shows no special literary quality, nor such close observation of men and things as we should desire, yet we are thankful for the modest, simple narrative of a notable exploit. The work is provided with elaborate and valuable maps, and it contains many illustrations, some of which are very good.

"Halcyon Days in Norway, France, and the Dolomites," by Mr. W. M. Lent, is a fairly well written account of commonplace experiences in common touring trips. The enthusiastic descriptions of scenery are too prolix and frequent. The sketches in the second part of the book are extremely brief, and too often the book has the air of an itinerary. The paragraphing and literary structure show little care. The portion on the Dolomites has some value and interest, but as a whole the work has little *raison d'être*. The illustrations are hackneyed, but are clearly executed.

"Canada and its Capital," by the Hon. J. D. Edgar, is a popular summary, historical and descriptive, designed primarily to enlighten Canadians in general "about Ottawa, and the doings of the people there." The writer, who is Speaker of the Canadian House of Commons, naturally enlarges on political history and life, but he also gives attention to Ottawa literature and sport. He regards the question of annexation to the United States as "not a live one in Canada." The book has a number of interesting illustrations.

In "The Rainbow's End: Alaska," Mrs. A. P. Henderson gives her impressions of a trip, in 1897, from Chicago to Dawson by way of the Yukon River route. The narrative is distinctly feminine in its point of view, and is written in pleasant entertaining style. The author has also gleaned information from miners and others, on the animals of Alaska, particularly reindeer and dogs, on the Indians, on the resources of Alaska, on the miner's outfit, etc. While giving little that is exactly new, the book is an intelligent and readable account. The photographic illustrations are of much interest.

Mr. G. W. Stevens, whose recent book on "The Conquering Turk" was lately reviewed in these columns, has followed up that work by a summary on Egypt, entitled "Egypt in 1898." He deals capably with English rule and influence, though sometimes in an over-glorifying strain. He also describes in a breezy way a Nile trip and a visit to the Coptic monastery of St. Mark; and in connection therewith he gives a capital little chapter to Cook, the mighty tourist agent. The book is bright and incisive, with occasional undue straining for effect. The guests at Shepherd's Hotel, Cairo, he characterizes as "the people who live in their boxes and grand hotels, who know all lands but no lan-

guages, who have been everywhere and done nothing, looked at everything and seen nothing, read everything and know nothing, — who spoil the globe by trotting on it." Again, remarking on ancient Egyptian art, he says: "The civilized idea of producing fine art is to make it beautiful: the barbarous idea is to make it large." Mere *obiter dicta* are these expressions, but striking and suggestive. The illustrations are, unfortunately, rather blurry.

Mr. J. E. Stevens, as commercial resident at Manila for a Boston firm, in 1894-96, has written down his experiences and impressions in lively manner in a book entitled "Yesterdays in the Philippines." The volume is particularly devoted to describing social life and to a record of holiday excursions. In the light of recent events, it is interesting to notice that in celebrating the King's birthday one of the set pieces of fireworks was "a royal representation of a full-rigged man-of-war carrying the Spanish flag, and she was shown in the act of utterly annihilating an iron-clad belonging to some indefinite enemy." Mr. Stevens does not favor the possession of the Philippines by the United States. While this book has not the thoroughness or competence of Foreman's comprehensive work, it is much more entertaining and popular, although its vivacity sometimes comes a little too close to flippancy and vulgarity. It contains a map and some interesting illustrations.

The Rev. Francis E. Clarke, well known as the founder and president of the Christian Endeavor Union, described his recent world-trip in the interests of this organization in a series of articles to various periodicals, and these he has now collected in a volume entitled "Fellow Travellers." The book contains sketches of mission work and impressions of countries and peoples, and is written in a simple, direct, modern style, which will recommend it to many other than the constituency primarily addressed. There are a few serviceable illustrations.

HIRAM M. STANLEY.

BRIEFS ON NEW BOOKS.

*Economic aspects
of ancient
civilizations.*

Dr. Cunningham's "Western Civilization in its Economic Aspects" (Macmillan) is an examination of the main economic features in the growth and diffusion of civilized life in Western Europe; and is therefore part of that reform in the writing of history which insists that the life of the people, in ancient and mediæval times, is at least as well worth studying as the battles and deaths of kings. Professor Cunningham considers, in well-ordered succession, the commercial and industrial conditions which made or marred the prosperity of Egypt, Judæa, Phœnicia, Greece, Rome, and Constantinople. The temptation to diverge into excursus on other attractive features of ancient life must have been great; but the author has adhered stead-

ily to the path marked out, and, for this time at least, archæology, art, and military annals have remained ancillary to their sister of to-day — political economy. What strikes us most in this instructive essay is the fact that it approaches each of these ancient civilizations at the epoch of its greatest industrial or commercial prosperity, so that its special contribution may be extracted under the most favorable conditions; instead of the traditional tracing of growth, culmination, and decay. Thus, the Phœnicians are studied at the time when they sailed, colonized, and traded over the whole Mediterranean; the bloom-time of Greek history — the age of Pericles — is selected; and Rome's industrial conditions are described as they existed in the best days of the Republic and the Empire. Cause and effect are clearly discriminated; and in general the conclusions reached commend themselves to students of political history. On economic grounds, the author condemns the magnificent art-structures reared by Pericles on the Acropolis; and the verdict, as one not often heard, is worth producing here: "The treasure was exhausted once for all, and there was no means of replacing it, such as arises with capital employed in industry or trade; it was locked up in forms that are artistically superb, but economically worthless. There may be sentimentalists who are shocked at any such philistine efforts to appraise the economic importance of the grandest works of architectural art. But after all, we may appreciate them better if we know what they cost; we may still feel that they were well worth the cost, but at least let us recognize what it was. A heroic action may cost a man his life, and we may hold it was a deed that was well worth dying for. So, too, it may be that the buildings on the Acropolis were well worth the strain they caused; it is none the less true that they helped to exhaust the energies of Athens. . . . They proved to be a mere drain on the accumulated wealth of the present, while they gave no help of any sort for producing more wealth in the future. The wealth of Miletus was continually circulating, and gave the means for an industrial community to grow and flourish; the wealth of Athens and her allies was sunk, once for all, in creations of marvellous beauty."

*The origins
and founders
of geology.*

"The Founders of Geology" (Macmillan) is the title of a volume containing a course of six lectures delivered at Johns Hopkins University by Sir Archibald Geikie, Director-General of the Geological Survey of Great Britain and Ireland. The work presents a history of geology, which had its germs in the writings of the cosmogonists, Leibnitz and Buffon, and in the labors of Guettard, who studied mineralogy, palæontology, and physiography, from about the middle of the last century, but whose name, even, is nearly forgotten. A science of such intrinsic interest soon aroused votaries. Desmarest studied the mountains of Auvergne; De Saussure penetrated the fastnesses of the Alps; then came

Werner, with his Neptunian theory, assuming that all rocks were deposited under water. The origin of basalt was the bone of contention in those days: was it born of water or fire? The Neptunists outnumbered the Vulcanists. After a time, Hutton entered the arena. He distinguished between sedimentary and igneous rocks, holding that granite and basalt were erupted from the interior of the earth. The discussion was long and bitter. The disposition to generalize upon an inadequate knowledge of facts was unavoidable. Both parties knew a little truth and imagined a great deal of error. About the beginning of the present century appeared Cuvier and Brongniart, who laid the foundation of stratigraphic geology, illustrated by palæontology, zoölogy, and comparative anatomy. William Smith, their contemporary, made the beginnings of a geological survey of England. The work, having now assumed the outlines of its true proportions, was further aided in England, Scotland and Wales, by Sedgwick and Murchison, who developed the classification of the Devonian, Silurian, and Cambrian systems. William Allen Logan showed how the outlines of European geology were applicable to explain the geological conditions found in the United States and Canada. Adding a discussion of glacial geology as studied in Switzerland, the British Isles, and America by Agassiz, of petrography by Nicol, Bryson, and Sorby, the lecturer closes with a brief account of the labors of Charles Lyell and Charles Darwin. The interest and value of the course of lectures lies in the comprehensive view given of the progress made by geology in the past century and a half to its present commanding position in the circle of the natural sciences.

The latest facts and theories about Light.

The volume entitled "Light, Visible and Invisible" (Macmillan) is made up of reports of six lectures delivered by Professor Sylvanus P. Thompson, at the Royal Institution in London. Lectures presented, as were these, to large and popular audiences, must be cast in a style addressed to the intelligent layman; must present the latest phases of discovery and of theory, abreast with the most advanced science; and must be profusely and aptly illustrated. In each of these respects these lectures display the skill of one who is master both of his subject and of the methods of its presentation. The fertility of invention which has devised new forms of experiment, and the skill of manipulation in presenting illustrations new and old, show the same aptness which gave Tyndall his fame as an exponent as well as a discoverer of science. The lecturer has not attempted to cover the entire field. Geometrical optics is necessarily avoided, and with it the theory and construction of optical instruments, together with spectrum analysis and most of the subject of color vision. The theory of light-waves is plainly elucidated; so are polarization, the spectrum visible and invisible, and the later discoveries as to the kathode or Röntgen rays.

The method of producing pictures for commercial uses, in which every conceivable hue, tint, and tone may be reproduced by printing successively yellow, red, and blue pigments upon white paper, is simply and clearly explained. The crucial phase of the process is that before the light from a multi-colored object is allowed to fall upon a sensitized plate in a camera it has been made to pass through a filter that has arrested all rays but those of one potency, yellow, red, or blue. One negative is thus made with yellow rays only; another with red only; another with blue only, and from each a corresponding positive is made, or a half-tone plate is prepared. From the half-tone plate made by yellow light a print is made with yellow ink; on this the plate from the red superposes a print made with red ink; on this the plate from the blue adds its contribution printed with blue ink. The result is a picture of a perfection hitherto unknown.

Uncle Sam's fighting ships.

Another work on the American Navy serves to show the remarkable revival of interest felt by the people of the United States in that single institution of theirs which has always been both ornamental and useful. The Navy Department informs the public that the *personnel* of the men seeking to enlist for service on the sea has been changed very much for the better since the victory at Manila taught the infant American mind that it, too, could learn to shoot; and Mr. Charles Morris, with "The Nation's Navy" (Lippincott), emphasizes the fact that five years have hardly elapsed since Mr. Edgar Stanton Maclay gave Americans the first history they had ever had an opportunity to read for instruction in respect of their ships and sailors. Since then, Roosevelt, Barnes, Spears, and others, have published histories; Captain Mahan has risen to the first eminence, at home and abroad; two or three men and one woman have written cheerful historical novels, mostly for the young, in which the interest is both American and nautical; several admirals in our service, notably Trenchard and Franklin, have added memoirs of much interest; and a bushel or so of poets have celebrated the deeds of the sea-fighters of America, who in this respect had theretofore been sadly neglected. Among all these there is still room for such a book as Mr. Morris has devised. He opens with a brief account of what has been done in the past to make the Stars and Stripes respected on the seas, and he concludes with the tale of the "New Navy." There are few omissions of consequence, the most serious of them being in respect of the recent rebuilding of certain ships; and an excellent handbook results.

Hawaii once more.

Numerous as have been the books about Hawaii of late, Miss Mary H. Krout's "Hawaii and a Revolution" (Dodd) offers much that is new and varied. As the title indicates, the book contains considerable descriptive matter, which, however, is not confined

to the theme, but includes a visit to Samoa (and Stevenson), Australia, and New Zealand. The author did not travel extensively through the Islands, hence her treatment of the unique natural phenomena there presented is not so complete as that of some of her predecessors. She is happy in describing people, places, and institutions which came to her notice, and her anecdotes and personal incidents give a strong local color to the book. Politically, the author is frankly on the side of the party which successfully carried through the revolution, though she acknowledges that she went to the Islands with strong sympathy for the natives as a people who had been unjustly defrauded of their rights. The dealings of the United States with the Provisional Government are treated at length, with outspoken criticism of the president, cabinet officer, commissioner, and minister who conducted them. At times her statements pass the point of guarded expression and become captious fault-finding. The author apologizes for the frequent recurrence of the personal pronoun. The brave spirit in which she did her work in the presence of much personal suffering deserves commendation, but undoubtedly the repeated reference to private inconvenience mars the result from a literary point of view.

*Wild life
in field
and wood.*

Very entertaining tales of the wild animals of the woods and meadows and brooks of New England are to be found in Mr. F. Schuyler Mathews's "Familiar Life in Field and Forest" (Appleton). A true student of nature, the author has succeeded in making the acquaintance of such uncanny folk as "our ancient enemy the ophidian," and of "that famous essence-peddler" and much slandered friend of the orchard and garden. Frequent references to the best American authorities upon all points of scientific importance are supplemented by the writer's own observations and abundant drawings; while a series of photographs of wild animals, by Mr. W. L. Underwood, add much to the interest in the book. A popular account is given of the common frogs, salamanders, snakes, a few of the birds, and most of the mammals, of the Eastern States, and the story is told in such a pleasing manner that every lover of Nature will be charmed with this new glimpse at these shy little people of the woods. The preface contains a plea for their preservation that every boy (and many would-be sportsmen) should read and heed.

*The story of
the Franks.*

Mr. Lewis Sergeant's work on "The Franks, from their Origin as a Confederacy to the Establishment of the Kingdom of France and the German Empire" is a compact volume of about 350 pages in the "Story of the Nations" series (Putnam). The limits of the narrative are dimly defined at the beginning, sharply at the end. The author recognizes the difficulty of separating what is historically authentic "from that which at best has but a dubious origin." That he has well discharged the task will be conceded by most read-

ers. From the middle of the third century, when the Franks are first mentioned in history, down to 987, when Hugh Capet was acknowledged King of France, is an ample space to cover; but Mr. Sergeant has gone patiently, even briskly, over it all. He has made good use of his authorities, from Tacitus to Palgrave, and gives us results rather than citations. Legends are generally discarded, but the story is none the less attractive for that. Of helps to make the book useful as a manual of reference there is no lack, such as genealogical tables, territorial maps, and two indexes, one being of Roman names with their modern equivalents. The volume is handsomely illustrated, the frontispiece being an excellent wood-cut from Dürer's famous painting of Charlemagne. In the matter of spelling, Mr. Sergeant very sensibly adheres to the popular forms, and writes Clovis instead of Hlodowig or Chlodovech. But he would have done better to spell the name of the eastern kingdom Austrasia (with Kitchin and others) instead of Austria, if only to avoid confusion with the later great empire of the Hapsburgs.

*A Yankee
Professor
in England.*

There are two good reasons why Prof. Moses Coit Tyler should republish essays written during a sojourn in England, ending in 1866, at just this time: one is the unusual interest felt in British affairs since the two nations learned, a month or two ago, how to be reasonably polite to one another; the second is the increased interest felt in anything Professor Tyler has written, by reason of his recent praiseworthy services in behalf of American letters. The little papers which make up the contents of "Glimpses of England" (Putnam) are popular in treatment, good-natured in manner, and interesting in substance. The traditional attitude of America toward the English intellect is humorously upheld, and with it such a real appreciation of all that has made England the envy of the European world as should be expected from such a writer. The period covered is the exceedingly interesting though provoking one of the Civil War and its close, and the veering sentiment of the ruling classes abroad receives adequate attention. Some of the tales have been worn threadbare by the lapsing years, but their repetition is the more readily pardoned since Professor Tyler was their original discoverer in most cases.

*A student's
Motley.*

Any condensation of Motley's "Rise of the Dutch Republic" necessarily destroys much of the charming style and eloquent language of the original work, and Dr. William Elliot Griffis's attempt in this direction, in his "Student's Motley" (Harper), proves no exception to the rule. Persons who are inclined to historical reading, and presumably "students" also, will still prefer to read Motley himself; while for those, if there are any such, who desire to avoid the philosophy of history, and to garner only a series of facts, the book is not suited, inasmuch as

the original matter in the work is reduced but a little more than a third by this condensation. In Part VII., which continues the history of Holland from the death of William the Silent to the present time, Dr. Griffis has given us his own interpretation of historical events, and his work is marked by scholarly care and excellent writing. The chapters devoted to Dutch history in the seventeenth century are especially valuable, and constitute in some respects a distinct contribution to historical writing, because of their clearness and accuracy of statement and fine characterization. In fact, one is led to regret that the author did not devote more time and space to a history of later Holland instead of attempting a condensation of Motley. The book is noteworthy for the numerous excellent portraits of the men and women of importance in the political and religious history of the nation. It contains a map of modern Holland and Belgium, and has a good index.

The Pilgrims in their three homes.

Another book by the same author is "The Pilgrims in their Three Homes," issued in very attractive form by Messrs. Houghton, Mifflin & Co. Aside from the chapters on Bradford and Brewster, which are interesting,—and might be collected in entirety from scattered pages of the "Student's Motley,"—the book has little that is attractive save to the student of genealogies. While there are many evidences of the author's study and of his familiarity with the conditions which existed in the historic places he has undertaken to describe, the narration is so disconnected,—as where he jumps from the discussion of the constitution of the early English hundred in one paragraph, to an account, in the next, of the coal production in Nottinghamshire,—that the reader receives no clear picture of the life or surroundings of the Pilgrims in any one of their three homes. The impression received from the book is that it was written to utilize numerous odd ends of information gathered in preparation of other and more scholarly works.

Biographical edition of Thackeray.

The fifth monthly volume in the new "biographical edition" of Thackeray (Harper) contains the "Sketch Book," Irish and Parisian, together with the "Journey from Cornhill to Cairo." Mrs. Ritchie's introduction is extremely interesting for its intimate revelation of the novelist during the years of his early struggle for a fame just beginning to be achieved. Here is a bit of rollicking pessimism from a letter of 1841: "Please when you write not to give me any account whatever of any gaieties in which you indulge, or any sort of happiness falling to the share of you or anybody else. But if anybody meets with an accident, is arrested, ruined, has a wife run away with, if C. falls ill and is marked with the smallpox, do be so kind as to write me off word immediately, and I will pay the post cheerfully. . . . Despair, madam, is the word. Byronish, I hate mankind, and wear my shirt-collar turned down."

BRIEFER MENTION.

It is now nine years since the appearance of Professor Woodrow Wilson's "The State," and they have been years of increasing appreciation of the admirable qualities of that text-book of political science. It represented to a large extent a breaking of new ground in the field of college work, and won for itself from the start so firm a foothold that we wondered something of the sort had not been done before. But the political world moves not a little in a decade of these modern times, and a revision was needed. Such an improved edition has just been published (Heath), embodying the latest arrangements of the political kaleidoscope, both in this country and in Europe, and the stout volume of over six hundred pages is made more valuable than ever before by the timely revision to which it has been subjected.

Rear Admiral Franklin, in his "Memories" (Harper), gives a running picture of his life in the U. S. Navy, from 1841 till his retirement from active service in 1888. Many are the changes which he describes in the evolution of the "New Navy." His narrative is very informal, going into many personal details, giving impressions as made upon his mind, and describing places and persons with great interest. We confess that we sometimes feel a lack of dignity in the book; and yet perhaps this contributes in a way to the piquancy of the narrative.

The Sixteenth Annual Report of the Dante Society, published by Messrs. Ginn & Co., has for its chief feature a discussion, by Mr. Paget Toynbee, of Professor Rajna's critical text of the "De Vulgari Eloquentia." Mr. T. W. Koch carries on, for the two years 1895-97, his list of additions to the Harvard Dante collection, which now numbers over two thousand volumes. New subjects for the Harvard Dante prize are announced, and an increase in the membership of the Society is reported by the secretary, Mr. Arthur Richmond Marsh. There are nearly a hundred living members, a number which should be at least doubled during the coming year.

We might almost think that we know all that is necessary of the Sepoy Rebellion; but those most familiar with that event will most keenly enjoy the record of "Daily Life during the Indian Mutiny," by Mr. J. W. Sherer, who, in his civic relationship, was intimately associated with the English leaders. Mr. Sherer does not intend his work as an independent history, but as a supplement to other larger works, giving in familiar form many facts that the more pretentious historians would not include. (Macmillan.)

That veteran and indefatigable bicyclist, Mrs. E. R. Pennell, tells in her bright way a pleasant story of a pleasant trip, in a brochure entitled "Over the Alps on a Bicycle" (Century Co.). The clever drawings by Mr. Pennell add to the enjoyment of the reader, and the appendix on the route will be useful to the intending traveller.

To one who knows Princeton merely through its exploits celebrated in the daily papers, such a book as Mr. James W. Alexander's "Princeton, Old and New" (Scribner) seems to supply a little touch of final beauty which the university itself appears to lack in a degree. The book is handsomely printed and bound, and the contents, though brief, are filled with just such gentle dignity as serves to tone down the crudity of undergraduate life. It is, in brief, a book for the Princeton man to live up to.

LITERARY NOTES.

"Beauchamp's Career" and "The Adventures of Harry Richmond" have just been added to the new edition of Mr. George Meredith's novels. Messrs. Charles Scribner's Sons are the publishers.

The awakening of interest in the Navy has occasioned the bringing out of a new and cheap edition of Messrs. Scribner's series on "The Navy in the Civil War," the three volumes issued being by Professor Soley, Admiral Ammen, and Captain Mahan.

"The Plan of an Ethical Sunday School," by Mr. W. L. Sheldon, describing the work done by the Ethical Society of St. Louis, is published in pamphlet form by Mr. S. Burns Weston, of Philadelphia. It is a suggestive little book, and offers a reasonable solution of an increasingly difficult religious problem.

The series of "Stories by Foreign Authors," published by the Messrs. Scribner, is now complete in ten volumes, like the corresponding series of "Stories by English Authors" and "Stories by American Authors." The three series taken together, in thirty neat volumes, offer a liberal selection of the best modern fiction in miniature. The average is about six stories to the volume.

"The Story of Gladstone's Life," by Mr. Justin McCarthy, is perhaps the best of the popular biographies of the great politician who died a few months ago, and in the new edition, just published by the Macmillan Co., the story is finished with chapters upon the last year of Gladstone's life. It now makes a handsome volume of more than five hundred pages, abundantly illustrated, and printed in large type upon heavily glazed paper.

"Kant und Helmholtz," by Dr. Ludwig Goldschmidt, is the title of a study in popular science published by Herr Leopold Voss, of Leipzig. After an introductory chapter upon the general points of comparison between the two great thinkers, and a brief analysis of the Kantian doctrine, the treatise reaches the special subject of "Die Raumfrage," with which the work is chiefly concerned, and which carries on the discussion with special reference to the non-Euclidean forms of geometry.

Dr. C. Alphonso Smith's "An Old English Grammar and Exercise Book" (Allyn & Bacon) has just been reissued in a new and enlarged edition. At the same time, we have from Messrs. A. S. Barnes & Co. an "Anglo-Saxon Prose Reader," prepared by Professors W. M. Baskervill and James A. Harrison. There are only about forty pages of selections, but a number of texts are included that have not generally been used in elementary books of this sort, thus giving the reader a certain degree of freshness.

A journal that should have an extended circulation in this country is "The National Review" of London, both for the large space which it gives to American affairs, and for the tone and spirit — friendly but not patronizing, frank but not fatuous — in which they are treated. A nation, like an individual, likes to be understood; and the editor of "The National," and those of his contributors who are permitted to write on American affairs, show in the main that they understand Americans better often than they understand themselves. The comments of the editor, Mr. Maxse, in the admirable department of "Episodes of the Month," are forceful and informing; there is also a well-written regular department of "American Affairs," by Mr. A. Maurice Low; while the special articles on military and naval events, by such expert authorities as Mr. H. W.

Wilson and Admiral Colomb, are not excelled in value by anything printed anywhere. "The National" is devoted largely to political affairs of universal interest, — Lord Salisbury, Hon. George Curzon, Hon. A. J. Balfour, among others, being contributors in this field; while literature proper is represented by Mr. Leslie Stephen, Mr. H. D. Traill, Sidney J. Low, and other names as well known in this country as in England. "The National" should have an American office and a substantial American constituency.

TOPICS IN LEADING PERIODICALS.

October, 1898.

America and the English Language. Wm. Archer. *Pall Mall*.
 American Popularity. Aline Gorren. *Scribner*.
 Anglo-American Friendship. The. Carl Schurz. *Atlantic*.
 Anglo-American Question, The. Albert V. Dicey. *Atlantic*.
 Bagehot, Walter. Woodrow Wilson. *Atlantic*.
 Bismarck, Impressions of. William M. Sloane. *Century*.
 Bismarck as a National Type. Kuno Francke. *Atlantic*.
 Bores. George H. Darwin. *Century*.
 British Army, Social Life in the. *Harper*.
 Browning's Theory of Poetic Art. Mabel Helliwell. *Self Cult.*
 Buds, Flowers, and People. Bradford Torrey. *Atlantic*.
 Burma. John Foster Fraser. *Pall Mall*.
 Canaries, Plant Life in the. Alice Cook. *Popular Science*.
 Capri, The Island of. Frank D. Millet. *Century*.
 Carlyle, Unpublished Letters of. *Atlantic*.
 Commune, Reminiscence of the. Simon Newcomb. *Atlantic*.
 Confederacy, Blockade of the. Horatio L. Wait. *Century*.
 Cuba, Old, Life and Society in. J. S. Jenkins. *Century*.
 Detaile, Edouard. Armand Dayot. *Century*.
 Die-Sinking, Artistic, of the Present Time. *Scribner*.
 El Caney, Regulars at. Arthur H. Lee. *Scribner*.
 England and Spanish-Am. War. C. J. Harcourt. *Self Culture*.
 Foreign Policy, Our New. H. N. Fisher. *Atlantic*.
 George Sand. Irving Babbitt. *Atlantic*.
 Gladstone. George W. Smalley. *Harper*.
 Guildhall, French Art at the. M. H. Spielmann. *Mag. of Art*.
 Higginson, Thomas Wentworth. J. L. Wright. *Self Culture*.
 Hitchcock, George, Painter. Arthur Fish. *Magazine of Art*.
 Holland House. Caroline Roche. *Pall Mall*.
 Honolulu, Life in. Mabel Loomis Todd. *Self Culture*.
 Kropotkin, Prince, Autobiography of. *Atlantic*.
 Law in Evolution of Colonies. James Collier. *Pop. Science*.
 Masks, Greek and Barbarian. Charles de Kay. *Mag. of Art*.
 Naval News in War Times. John R. Spears. *Scribner*.
 Navy, Our, in Asiatic Waters. W. E. Griffis. *Harper*.
 Oxford and Cambridge Race, The. E. R. Pennell. *Century*.
 Payne, Roger, Bookbinder. S. T. Prideaux. *Mag. of Art*.
 Philippines, Problems of the. D. C. Worcester. *Century*.
 Philippines and their Prospects. D. O. Kellogg. *Self Culture*.
 Policy, Our Future. J. G. Carlisle. *Harper*.
 Pony Express, The. W. F. Bailey. *Century*.
 Powers, The Six Great. Mark Warren. *Pall Mall*.
 Prints of the Year. Frederick Wedmore. *Magazine of Art*.
 Roman Emperor and his Arch of Triumph. *Century*.
 Roof of the World, On the. Sven Hedin. *Harper*.
 Russia and the Slavs. William Z. Ripley. *Popular Science*.
 San Juan, Battle of. R. H. Davis. *Scribner*.
 Santiago Campaign, The. Caspar Whitney. *Harper*.
 Santiago, Surrender of. J. F. J. Archibald. *Scribner*.
 Shakespeare, Botching. Mark H. Liddell. *Atlantic*.
 Sienkiewicz, Henryk. Ellen A. Vinton. *Self Culture*.
 Socialism in Price Question. J. L. Laughlin. *Self Culture*.
 South London in 18th Century. Walter Besant. *Pall Mall*.
 Spanish-American War, Issues of. Henry Davies. *Self Cult.*
 Stag Hunting 300 Years Ago. *Pall Mall*.
 Storm at Sea. A. H. Phelps Whitmarsh. *Century*.
 Trans-Mississippians and their Fair. Albert Shaw. *Century*.
 Wages, High, Evolution of. Edward Atkinson. *Pop. Science*.
 West Indies, Weather Freaks of. F. L. Oswald. *Pop. Science*.

THE SEASON'S BOOKS FOR THE YOUNG.

In continuation of our Announcement List of Fall Books, in the last issue of THE DIAL, we give the following List of forthcoming Books for the Young.

Pierrette, her Book, by H. de Vere Staecpoole, illus. by Charles Robinson, \$1.50.—Red Riding Hood's Picture Book, by Walter Crane, \$1.25.—Lilliput Lyrics, by W. B. Rands, illus. by Charles Robinson, \$1.25.—The Story of Thelaba, by Barrington Macgregor, illus. by Patten Wilson, \$1.50.—The Sporting Adventures of Mr. Popple, by G. H. Jolland, \$2.—The New Noah's Ark, by J. J. Bell, illus. in colors by C. R., \$1.25.—Sun, Moon, and Stars, written and illus. by E. Richardson, \$1.25.—One Hundred Fables of Æsop, pictured by F. Billingham, \$1.25. (John Lane.)

The Arabian Nights, edited by Andrew Lang, illus., \$2.—Yule Log, a story book for boys, edited by G. A. Henty, illus., \$2.—The "Golliwogg" at the Seaside, words by Bertha Upton, pictures in color by Florence K. Upton, \$2.—Further Adventures of the Three Bold Babes, a story in pictures, by S. Rosamund Praeger, \$1.50.—Two Little Runaways, by Louis Denoyers, trans. from the French by James Buckland, illus. (Longmans, Green, & Co.)

Down Dnrley Lane, a collection of ballads, by Virginia Woodward Cloud, illus. by R. B. Birch, \$1.50.—Two Biddicut Boys, by J. T. Trowbridge, illus., \$1.50.—Through the Earth, by Clement Fezanid, illus., \$1.50.—The Lakerim Athletic Club, by Rupert Hughes, illus., \$1.50.—The Book of the Ocean, by Ernest Ingersoll, illus., \$1.50.—Denise and Ned Toodles, by Gabrielle E. Jackson, illus., \$1.25.—The Story of Marco Polo, by Noah Brooks, illus., \$1.50. (Century Co.)

From School to Battlefield, by Captain Charles King, illus., \$1.50.—The Boy Mineral Collectors, by Jay G. Kelley, M.E., with colored frontispiece, \$1.50.—O'er Tartar Deserts, by David Ker, \$1.25.—An Antarctic Mystery, by Jules Verne, illus., \$1.50.—An Independent Daughter, by Amy E. Blanchard, illus., \$1.25.—Four Hundred Animal Stories, selected and edited by Robert Cochrane, illus., \$1.—"Ouida's" Stories for Children, new edition, 5 vols., each 60 cts. (J. B. Lippincott Co.)

Wild Animals I Have Known, written and illus. by Ernest Seton Thompson.—The Story of a Yankee Boy, his adventures afloat and ashore, by Herbert E. Hamblen, illus., \$1.50.—New books by G. A. Henty: Under Wellington's Command, a tale of the Peninsular War; At Aboukir and Acre, a story of Napoleon's invasion of Egypt; Both Sides the Border, a tale of Hopapur and Glendower; each illus., \$1.50.—In Pirate Waters, a tale of the American navy, by Kirk Munroe, illus., \$1.25.—The Boys of Fairport, by Noah Brooks, new edition, partly rewritten, illus., \$1.25.—The American Girl's Handy Book, or How to Amuse Yourself and Others, by Lina and Adelia B. Beard, new and enlarged edition, illus., \$2. (Charles Scribner's Sons.)

The Hero of Erie, by James Barnes.—With the Black Prince, by William O. Stoddard.—The Pilot of the Mayflower, by Ezekiah Butterworth.—Success against Odds, by William O. Stoddard.—Bible Stories in Bible Language, by Edward Tuckerman Potter, new edition, with introduction by Rt. Rev. Henry C. Potter.—"History for Young Readers," new vol.: History of Spain, by Frederick A. Ober.—"Home-Reading Series," new vols.: Historic Boston and its Neighborhood, by Dr. E. E. Hale; Our Nation's Flag and Other Flags, by Edward S. Holden; Playtime and Seedtime, by Francis W. Parker and Nellie L. Helm; The Earth and Sky, by Edward S. Holden; each illus. (D. Appleton & Co.)

W. V.'s Golden Legend, by William Canton, illus., \$1.50.—The Invisible Playmate, and W. V., her Book, by William Canton, new edition in 1 vol., revised and rearranged, \$1.50.—Alice in Wonderland, a play, compiled from Lewis Carroll's stories, by Emily Prime Delafeld, illus., \$1.25.—A Little Girl in Old Boston, by Amanda Douglas, \$1.50.—A new "Sherburne" book, by Amanda Douglas, \$1.50.—A Lovable Crank, by Barbara Yechton, illus., \$1.50.—Witch Winnie in Spain, by Elizabeth W. Champney, illus., \$1.50.—A new "Elsie" book, by Martha Finley, with frontispiece, \$1.25.—Twiddlewit, by Martha Finley, illus., \$1.—The Valiant Runaways, by Gertrude Atherton, illus., \$1.25.—Treasure Divers, by Charles F. Holder, illus., \$1.25. (Dodd, Mead & Co.)

Rex Wayland's Fortune, or The Secret of the Thunderbird, by H. A. Stanley, illus., \$1. (Laird & Lee.)

The Copper Princess, by Kirk Monroe, illus. (Harper & Bros.)

The Charming Sally, Privateer Schooner of New York, a tale of 1765, by James Otis, illus., \$1.50.—The Boys of Old Monmouth, by Everett T. Tomlinson, illus., \$1.50.—The Story of Little Jane and Me, by M. E., \$1.—Dorothy Deane, by Ellen Olney Kirk, illus., \$1.25.—In the Brave Days of Old, a story of the time of King James the First, by Ruth Hall, with frontispiece, \$1.50. (Houghton, Mifflin & Co.)

'Twixt You and Me, a story for girls, by Grace Le Baron, illus., \$1.50.—The Young Puritans in King Philip's War, by Mary P. Wells Smith, illus., \$1.25.—Belle, by the author of "Miss Toosey's Mission," illus., \$1.—Teddy, her Book, a story of sweet sixteen, by Anna Chapin Ray, illus., \$1.50.—Among the Lindens, by Evelyn Raymond, illus., \$1.50.—Hester Stanley and her Friends, by Harriet Prescott Spofford, illus., \$1.25. (Little, Brown, & Co.)

An Arkansas Bear, by Albert Bigelow Paine, illus. by F. Ver Beck, \$1.—The Hollow Tree, by Albert Bigelow Paine, illus. by J. H. Conde, \$1.25.—An Awful Alphabet, 28 large drawings, \$1.—New Mother Goose Pictures, 36 drawings by Chester Loomis, \$1.50.—A Coon Alphabet, 54 drawings by E. W. Kemble.—Sybil's Garden of Pleasant Beasts, by Sybil and Katharine Corbet, illus. in color, \$1.25.—Ready Cut Story Pictures, a series of three large toy books, printed in colors, each 75 cts.—Chinese Children's Calendar, reproductions in colors from drawings by Bertha Stuart, \$1.25.—Colonial Soldier Calendar, printed in colors, 50 cts. (R. H. Russell.)

Tom Benton's Luck, by Herbert E. Hamblen, illus.—The Ranch on the Oxhide, by Col. Henry C. Inman, illus.—The Magic Nuts, by Mrs. Molesworth, illus. by Rosie M. M. Pitman.—For Peggy's Sake, by Mrs. Edwin Hohler.—Jack the Giant-Killer, illus. in colors, etc., by Hugh Thomson. (Macmillan Co.)

Riley Child-Rhymes, with Hoosier pictures, selected from the works of J. W. Riley, illus. by William Vawter, \$1.25.—Johnnie, a real boy, by E. O. Laughlin, illus. in photogravure, \$1.25. (Bowen-Merrill Co.)

Five new volumes by Edward S. Ellis, comprising: Wolfear the Indian, The Boy Hunters, Astray in the Forest, Captured by Indians, and The Daughter of the Chieftain; each illus., 75 cts.—Bo-Peep, a treasury for the little ones, illus. in colors, etc., \$1.—Little Folks, new and enlarged series, 2 vols., illus. in colors, etc., per vol., \$1.25.—Micky Magee's Menagerie, or Strange Animals and their Doings, by S. H. Hamer, illus. in colors, etc., 75 cts. (Cassell & Co.)

The Children's Shakespeare, edited by Israel Gollancz, uniform with the "Temple" Shakespeare.—Klondike Nuggets, and how two boys secured them, by Edward S. Ellis, illus., \$1.—A Gunner aboard the "Yankee," from the diary of Number Five on after port gun.—Life's Book of Animals, pictures taken from "Life," \$1. (Doubleday & McClure Co.)

In the Navy, or Father against Son, by Warren Lee Goss, illus., \$1.50.—The Secret of Achievement, by Orison Swett Marden, \$1.50.—Chilhowee Boys in Harness, by Sarah C. Morrison, illus., \$1.25.—Jack Harford, by James Otis, illus., \$1.25.—Off to Klondyke, by Dr. Gordon Stables, illus., \$1.25.—The Story of the Big Front Door, by Mary F. Leonard, illus., \$1.25.—"Children's Favorite Classics," new vols.: The Fairy Book, by Miss Mulock; Grandfather's Chair, by Nathaniel Hawthorne; illus. in colors, etc., per vol., 60 cts.—"Sunshine Library," new vols.: The Blind Brother, by Homer Greene; Dear Little Marchioness; Dick in the Desert, by James Otis; Little Peter, by Lucas Malet; Master Sunshine, by Mrs. C. F. Fraser; Musical Journey of Dorothy and Della, by Bradley Gilman; illus., per vol., 50 cts. (T. Y. Crowell & Co.)

The True Story of Benjamin Franklin, by Elbridge S. Brooks, illus., \$1.50.—A Little Maid of Concord Town, by Margaret Sidney, illus., \$1.50.—Marjorie and her Neighbors, by Louise E. Catlin, illus., \$1.50.—An Island Heroine, by Mary B. Sleight, illus., \$1.50.—Reuben's Hindrances, by Mrs. G. R. Alden ("Panay"), illus., \$1.25.—The Older Brother, by Mrs. G. R. Alden, illus., 75 cts.—A Little New England Maid, by Kate Tannatt Woods, illus., \$1.—As in a Mirror, by Mrs. G. R. Alden, illus., \$1.50.—Buz-Buz and his Twelve Adventures, by Charles Stuart Pratt, illus., 75 cts.—Labor of Love, by Julia Magruder, illus., 50 cts.—"Lady Gay Series," comprising: Lady Gay, and A Dozen Good Times, by Mrs. George Archibald; Me and My Dolls, by Laura T. Meade; Laura's Holidays, by Henrietta R. Eliot; 4 vols., each illus., 50 cts. (Lothrop Publishing Co.)

The Round Robin, verses for children, by Agnes Lee, \$1.50. (Copeland & Day.)

The Gate of the Giant Scissors, by Annie Fellows-Johnston, illus., 50 cts.—The Fortunes of the Fellow, by Will Allen Dromgoole, illus., 50 cts.—Three Little Crackers, by Will Allen Dromgoole, illus., 50 cts. (L. C. Page & Co.)

Pauline Wyman, by Sophie May, illus., \$1.25.—The Boys with Old Hickory, by Everett T. Tomlinson, illus., \$1.50.—Stories of the American Revolution, second series, by Everett T. Tomlinson, illus., 30 cts.—Six Young Hunters, or The Adventures of the Greyhound Club, by W. Gordon Parker, illus., \$1.25.—Round-about Rambles in Northern Europe, by Charles F. King, illus., \$1.25.—Under Dewey at Manila, or The War Fortunes of a Castaway, by Edward Stratemeyer, illus., \$1.25. (Lee & Shepard.)

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Ruth and her Grandfather, by "Todd" Kellogg, illus., \$1. (A. S. Barnes & Co.)

Around the Yule Log, by Willis Boyd Allen, illus., \$1.—Cyrus the Magician, by David Beaton, \$1.25.—Gregory the Armenian, by Helen R. Robb, \$1.25.—His Best Friend, by Jessie Wright Whitcomb, \$1.25.—Lois and her Children, by Alice Hamilton Rich, \$1.—A Proud Little Baxter, by Florence Burt Dillingham, illus., 75 cts.—The Story of a Pumpkin Pie, told in verse by W. E. Barton, D.D., illus., 75 cts. (Congregational S. S. & Pub'g Society.)

The Minute Boys of Lexington, by Edward Stratemeyer, illus., \$1.25.—Little Mr. Van Vere of China, by Harriet A. Cheever, illus., \$1.25.—The Pleasant Land of Play, by Sarah J. Brigham, \$1.25.—Stories True and Fancies New, by Mary W. Morrison, illus., \$1.25.—Under the Rattlesnake Flag, by F. H. Costello, illus., \$1.50.—The Lost City, by Joseph E. Badger, Jr., illus., \$1.50.—When Israel Putnam Served the King, by James Otis, illus., 75 cts.—The Princess and Joe Potter, by James Otis, illus., \$1.25.—The Cruise of the Comet, by James Otis, illus., \$1.25.—Chatterbox for 1898, illus., \$1.25.—The Nursery for 1898, illus., \$1.25.—Oliver Optic's Annual for 1898, illus., \$1.25.—Margaret Montfort, by Laura E. Richards, illus., \$1.25.—"Young of Heart Series," new vols.: Daddy Darwin's Dovecote, by Juliana H. Ewing; Rare Old Chums, by Will Allen Dromgoole; The Drums of the Fore and Aft, by Rudyard Kipling; The Adventures of Baby Trill, by Harriet A. Cheever; A Boy's Battle, by Will Allen Dromgoole; The Man without a Country, by E. E. Hale; Editha's Burglar, by Frances Hodgson Burnett; Jess, by J. M. Barrie; Little Rosebud, by Beatrice Harraden; each illus., 50 cts. (Dana Estes & Co.)

Visitors at Grampus Island, and The Tale of an Oar, by Wm. O. Stoddard, illus., \$1.50. (H. S. Stone & Co.)

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Told in the Twilight, stories to tell to children, written and illus. by Blanche McManus, \$1.25. (E. R. Herrick & Co.)

Taming a Tomboy, by Emma Von Rhoden, trans. from the German by Felix L. Oswald, M.D., illus., \$1.—Adventures in the Tropics, by Frederick Gerstacker, trans. from the German by F. L. Oswald, illus., \$1.—The Irvington Stories, by Mary Mapes Dodge, new edition, revised and enlarged, illus., \$1.—Adventures in Cuba, by F. L. Oswald, illus., \$1.—New edition of G. A. Henty's books for boys, 37 vols., each illus., 75 cts. (W. L. Allison Co.)

Miss Secretary Ethel, a story for girls of to-day, by Ellinor Davenport Adams, illus., \$1.50. (New Amsterdam Book Co.)

The Story of the Æneid, by Dr. Edward Brooks, A.M., illus., \$1.25.—Dorothy Day, by Julie M. Lippmann, illus., \$1.25.—An Odd Little Lass, by Jessie E. Wright, illus., \$1.25.—A Moonshiner's Son, by Will Allen Dromgoole, illus., \$1.25. (Penn Publishing Co.)

The Story of America, told for young people, by Hezekiah Butterworth, new edition, revised to date, illus., \$1.50. (Werner Co.)

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A COLLEGE FOR TEACHERS.

The University of Chicago fills in the educational firmament a place similar to that occupied in the actual heavens by those *novæ* that flash out from time to time, perplexing the astronomer with the question as to the probable endurance of their brilliancy. No university has ever had more advertising, or kept itself more conspicuously in the public eye. The success in this case has been for the most part legitimate; for the foundations of a solid institution of learning have been laid, and the essentials have been well provided for. Nor is there any reason to anticipate for this university the fate that might be suggested by our introductory trope, since the large endowments already in hand, and the further endowments almost sure to follow, insure for the institution a place among the fixed stars. But its most serious friends have more than once had occasion to question some of the extensions of its activity, and to feel that even its great store of reserve energy might be taxed too heavily; that by reaching out in too many directions at once, by lending itself to educational experiments in such great variety, by seeking to exert its influence in so many fields of intellectual activity, it might incur the danger to which the higher education in a democratic age and country is peculiarly exposed—the danger of cheapening the ideals that should always be associated with the name of University, of stooping too low to conquer a kind of success that is not worth conquering at such a cost, and that may well be left to such popular agencies as “Chautauqua” assemblies and “Cosmopolitan” enterprises.

An examination of the “Annual Register” of the University of Chicago reveals the existence of a system of educational machinery so complex as to bewilder the reader, and fill him with a kind of awe at the spectacle of so varied an exhibition of miscellaneous activities. Besides the work proper to a university, there are such developments as extension lectures, and class-study exercises, and correspondence courses, and experimental schools, and affiliated schools, and coöperating schools not affiliated, and what not. All of these things demand much time and energy, and all, however useful they may be absolutely, do not seem to com-

mend themselves as adjuncts of university work. Directly or indirectly leading up to degrees, as most of these ingenious devices do, one cannot escape the suspicion that they somehow lower the price that should be paid for university honors, and give encouragement to the notion that the higher education is not so serious a matter after all. There is no harm in sugar-coating the pill, but there is harm — and grave harm — in making its contents of homœopathic weakness. We doubt very much if the university credit obtained by students in these collateral ways represents anything like the equivalent of the credit to be got by attendance upon regular university courses.

Whether the newest experiment of the University will prove an unmixed blessing to education in Chicago, is something that remains to be seen. But the originality of the plan justifies us in giving some account of it, and, pending the declaration of results, for which we must wait patiently for some years, in permitting ourselves a few *a priori* reflections. A private benefaction, coupled with an appropriation by the University itself, has made it possible to establish in the heart of Chicago a college designed expressly for the education of such teachers in the public schools as may feel the need of carrying on their scholastic work without an interruption of their teaching. The faculty of this College for Teachers is selected from the faculty of the University proper, and includes a number of its ablest men. To meet the special needs of its *clientèle* of public-school teachers, the hours of instruction are arranged for the whole of Saturday and the afternoons and evenings of the other week-days. The work of this College is planned to fill six months of the year, and leads to the baccalaureate degree of the University. The unit of work is what is technically known as a "major," and consists of four hours a week for three months. Thirty-six of these "majors" are taken as the equivalent of the four years of regular university work. Thus, two hours of work daily, continued for six years, will make the student a graduate of the University, and permit him to write after his name the magical letters that may mean so little or so much, according to the spirit in which his work has been performed. A slight reduction from the regular university fees is made to teachers who avail themselves of these new opportunities.

The experiment thus outlined is one of great interest, and the underlying idea of the plan is wholly admirable. In the first place, it empha-

sizes the fact that education of the academic type is the real preparation for successful teaching, and not the sort of training that is so sadly overdone, and so largely futile, in the so-called "normal" schools. In the second place, it brings instruction of the good type within reach of a host of young women comparatively few of whom have had any real education of the higher sort. There are something like five thousand women engaged as teachers in the public schools of Chicago, most of whom ended their own life as students when they left the high or normal school, and some of whom did not so much as complete a high-school course. Of this number, many, no doubt, have by their own efforts gained a discipline quite as good as that to be got from college work, and to them the *cachet* of a college degree would now be the most meaningless of honors. But there must remain many others to whom the new opportunity will prove a real boon, and it cannot be doubted that this latest educational departure of the University was well worth the making.

On the other hand, there are a few obtrusive considerations that cannot be ignored in the discussion of this subject, and that must serve to temper in some degree the outburst of enthusiasm and sanguine forecast with which the new College was dedicated to the public on the first of this month. There are the fees, for one thing, which must be a serious matter for the teachers whom the work will most benefit. For it is the younger teachers, whose stipends are the smallest, that are chiefly in need of this supplementary education; the older ones, for the most part, have either gained the offered discipline in other ways, or have lost the plasticity of mind which must be brought to the work of academic education to make it worth undertaking. We are inclined to think that it would be proper for the Board of Education to defray the tuition fees of such of the younger teachers as may wish to do this work of self-improvement, provided always that this might be done without prejudice to the interests of those who feel that they have got, or are getting, in other ways the same sort of educational development. This is a delicate question, for there are many paths to culture and mental discipline, and the one that leads through the college may be more direct, but it is no more certain of its goal, than the others. What we may call the arrogance of the degree is one of the worst forms of intellectual snobbery.

The consideration which does the most, however, to make us discount the promise of this

experiment, is based upon the fact that neither faculty nor students can be expected to do their best work under such conditions as are alone possible in the new College for Teachers. College work of the best type requires freshness of mind on the part of instructor and instructed : and this is just what it is impossible to secure under the proposed conditions. The teachers will be men who are already doing full work in the University, and their energies cannot fail to flag when it comes to supplementing that work by the peculiarly exigent task of conducting extended class-exercises in the afternoon and evening. To say this is merely to recognize the essential limitations of human strength. Still more must this consideration be taken into account with the students, who will come to their studies jaded with five hours of the most exacting brain labor, labor that makes such a demand upon the mental energies that it leaves a man — and much more a woman — completely fagged out, and incapable of the sort of alert attention and reaction to intellectual stimulus that is required for college work of anything but an inferior type. This rule is bound to obtain in the majority of cases, although there will doubtless be some exceptions. Bearing these things in mind, then, it is useless to hope that the work done by teacher-students in the new College will be the real equivalent of work done under the proper academic conditions. No amount of earnestness and good-will can make the sluggish mind respond as it should to the efforts of the instructor, and even these efforts must be made sluggish by a similar cause. We believe, in short, that the type of education represented by the average university extension entertainment will tend to be approached in the new institution ; and this, useful as it may be, is not the sort of thing aimed at, and not the sort of thing that the too sanguine forecast of the University authorities appears to expect. We do not wish to be thought of as throwing any colder water than is necessary upon an enterprise planned with so admirable a purpose ; but the fundamental facts of human nature have to be faced, and they seem to have been at least partly ignored in the optimistic deliverances with which the work of the new College has just been inaugurated. The experiment is, nevertheless, of the greatest interest ; and if its promise has been somewhat magnified, we still hope for it a considerable measure of success, and shall be happily disappointed if the results exceed our anticipation.

CITY SCHOOL SYSTEMS.

This heading may be understood in two ways. It may mean the organization of studies, books, teaching, and discipline found in one of our cities, or the organization of political functions and agents that stand behind these educational powers and make them possible. The one view brings before us the superintendent and his teachers, the other the board of education and its administrative organs. The first view will find no recognition in this article, except that we shall not lose sight of the fact that the system in the educational sense is the end for which the system in the political or institutional sense exists. We might at once say city boards of education, only that we wish to take a broader view of the subject than this language would suggest.

It will be admitted that our subject is now prominently before the public. The constant criticism of existing systems that one hears, and the many changes that are made or proposed, point unmistakably to the strong unrest of the public mind. Criticisms and plans may differ, but they all lead up to the same fact.

No deep insight is required to enable one to perceive that these critics and reformers do not always, if indeed generally, see their way clearly. They wish to improve the schools, and they see clearly enough that to accomplish this end the business organization must be reformed. So they resort, or propose to resort, to the legislature to get the system changed, assuming that the evil to be remedied will be removed by substituting a new board of education for the old one. But what is the use of taking trouble to get rid of the present board, if things are left in such shape that in a few years, if not indeed at once, the new board will turn out to be as bad as the old one? It cannot be too strongly asserted that the immediate trouble, where there is trouble, is with the men who constitute the board. If the board consists of good men, you are pretty sure in the long run of good administration, regardless of the system. Not that one system is as good as another, or that the organization is unimportant. This rather is the idea : a system is practically good or bad according as it tends to bring the right kind of men into the public service and keep them there. There may be an exception now and then, here or there, but in general this is a safe rule to follow. Accordingly, the first question for the reformer to ask, as he scans a reform scheme, is not whether it is theoretically perfect, or logically consistent throughout, but whether, under the conditions existing, the scheme will probably accomplish the end just stated. Will it bring to the service of the schools competent men?

Having emphasized this point sufficiently, we shall next consider the business involved in carrying on a system of schools in an American city. Obviously, there are three functions to be performed, — one legislative, one executive, and one judicial. It would be hard to say whether the legislative

function or the executive function is the more important of the two; but experience shows conclusively that more evil originates in the organization and relations of these two powers than in all other parts of the educational machinery put together. Let us look into the nature of the mechanism.

The germ of the American city school board is found in the Massachusetts town or township board called the Selectmen, which is as old as the Commonwealth. This board originally carried on the town schools just as it carried on the other parts of the town government, subject, of course, to the action of the General Court and the Town Meeting. This board built the schoolhouses, examined and employed the teachers, and, together with the minister of the parish, supervised the schools. In the course of time there appeared in the board a committee on schools, as there appeared committees on other subjects; and this committee, still further on, became detached from the board and assumed a separate place in the government of the town. Sometimes the members were appointed by the Selectmen, and sometimes elected by the Town Meeting. Sometimes the committee was dependent upon the Selectmen for funds, and sometimes directly upon the freemen. But the main fact is this: This committee now carried on the schools, just as the selectmen has been in the habit of doing. It was at once a legislative, executive, and judicial body. Such, in substance, is the local school system to-day in the towns and townships where the town system of school organization prevails.

The Massachusetts town school committee, in its essential features, became the city school board, or board of education, and is still generally found in cities without material modification. This committee was well enough in the town, and with little change it answered the purposes of the city while the city remained small; but when the city became large some changes in the organization were found to be absolutely necessary. One change was the employment of a professional superintendent of the city schools, to relieve the board of that responsible duty. This proved to be such a decided advantage that the small cities and the villages soon followed the example. Another change, and this one on the business side, was the employment of a salaried clerk or secretary, who was not a member of the board, to keep the records of the board and to perform other similar business. Sometimes other minor changes have been made, but in general the essential features of the old organization still remain in most of our cities. The board of education is a legislative, executive, and judicial body, all in one. First, subject to the State law, the board legislates on a variety of subjects, as courses of study, rules for governing the schools, revenues and appropriations. Secondly, its field of administration is equally large. It appoints teachers, its own clerk and other employees, chooses books, provides supplies, builds and repairs schoolhouses, and the like. Thirdly, it exercises disciplinary powers over pupils, teachers,

and employees; but, generally speaking, this latter function cuts no great figure.

The first vice of this scheme is the vesting of the legislative and administrative functions in the same hands. To be sure, in large cities the board has been compelled to divest itself in a considerable degree of the administrative work. This it has done, rather reluctantly, by creating executive departments or offices, as those of finance, instruction, and supplies. Now let it be noted, first, that these departments or offices are the sole creation of the board; and, secondly, that the incumbents are appointed by the board and are wholly dependent upon it. The board can abolish or change departments and remove officers at any time. The same may be said, for the most part, of the superintendent of instruction. Save in a few cities, he has no status in the school law; his office exists at the pleasure of the board, and he is elected by the board. The only advantage that the superintendent enjoys is that he is commonly elected for the term of a year, sometimes for a longer period, and so cannot be turned out of office over-night. This is bad enough, but it is not the worst. Not only has the board immediate oversight of the executive department, but it continues to retain a large body of administrative powers in its own hands. These powers it exercises directly through its committees. How numerous these committees are, a glance into the common board manual will show. Generally, there are at least enough committees to give every member of the board a chairmanship, no matter whether there is anything for the committees to do or not.

This system is open to two or three serious objections. One is, that the board of education, by its very nature and organization, is about as fit to do the administrative business of a large system of schools as the State legislature or city council is to do the executive work of the State or the city. A second objection is that the blending of the legislative and executive duties opens the door to numerous abuses. Practiced observers of such matters know that this is the source of much of the corruption found in school boards. Such observers know how eagerly the memberships, and especially the chairmanships, of certain committees are sought for by a certain class of board members; for example, the committees on construction, repairs, books, and supplies. And finally, the system is not in accord with the American principle and usage, that large legislative and executive powers should not be thus mixed together.

What shall be done to mend matters? The first thing to be done is to effect a much greater degree of separation than at present between the legislative and administrative powers of the system. The principal function of the board should be to legislate, while administration should be confided, as far as possible, to independent administrative officers. The board's hands should be taken off from a multitude of things that they are now on. The executive officers should make reports to the board, furnishing it with infor-

mation and making recommendations; they should be amenable to the board in some process equivalent to impeachment, but they should derive their powers from another source and be responsible in another quarter. These remarks of course have no reference to the clerk or secretary of the board. At the very least, the law should throw around all the executive officers of the school system, on both sides, safeguards that will protect them against the encroachments of the board. This is the first step that needs to be taken in the direction of thoroughgoing reform. The new board will have committees, of course, but they will be legislative not executive committees.

Nothing that has been said touches the question of method. How shall the step just described be taken? This question is an important one, and by no means free from difficulty. It is not the purpose of this article, however, to enter into details, but to insist that school reform in the cities, to be worth much or to last long, must be much more thorough than simply to produce a new scheme for electing board members. Other questions that arise are, How large should the board be? How should the members be elected? How long should they hold their offices? etc. We have not here space for their consideration.

The question will be asked, How will the plan outlined work to bring better men to the service of the schools? The question is a fair one, and the answer obvious.

In the first place, a rational business-like plan is far more attractive to business-like men than an irrational and absurd one. In the second place, if the work of the board were practically confined to legislation the meetings of the board might be much less frequent than they are now, and the amount of business to be done reduced in volume. As a result, the demands upon the members' time would be reduced and the kind of work to be done be made more congenial. Nothing is more likely to disgust a real business man than an unbusiness-like procedure; and if anything is unbusiness-like it is the setting of a city board of education to perform administrative duties, small in themselves but important in the aggregate, that proper executive departments can perform much better.

Still, it must be said that no system of itself will bring good men into the service; no matter how good the system may be, bad men will get hold of it if they are allowed to do so; but one system excels another in tending to produce good men and exclude bad ones.

B. A. HINSDALE.

THE three prizes in the "Century" competition for a story, a poem, and an essay, open to college graduates of 1897, have all been awarded to young women, although more men than women entered the competition. Vassar contributed two of the prize winners, and Smith the other. These prizes (of \$250 each) are to be continued, and awarded annually by "The Century Co."

ENGLISH CORRESPONDENCE.

London, October 5, 1898.

The autumn lists of the publishers are at last practically completed. Of them all, that issued by Mr. Heinemann looks the most imposing; but whether he will publish all he announces this season, is a pertinent question. First in this list comes Mr. Savage Landor's much-discussed journey in Tibet, which is to be called now "In the Forbidden Land." It is to be ready by the time this letter reaches you, and will be handsomely produced, with all the necessary accessories of illustrations, maps, and plans. Its price, however, is to be pretty high, and this must be put down to the large amount paid to the author for his manuscript. A novel title for an old-fashioned series is that given by Mr. Heinemann, or its editor, Mr. H. J. Mackinder, to the twelve volumes which are to deal with the various important divisions of the world. It is to be called "A View of the World in 1900," and will consist of the following works: "Britain and the North Atlantic," by the editor; "Scandinavia and the Arctic Ocean," by Sir C. R. Markham; "The Mediterranean and France," by M. Elisée Reclus; "Central Europe," by Dr. Joseph Partsch; "Africa," by Dr. J. Scott Keltie; "The Near East," by D. G. Hogarth; "The Russian Empire," by Prince Kropotkin; "The Far East," by Mr. Archibald Little; "India," by Col. Sir Thomas Holdich; "Australasia and Antarctica," by Dr. H. O. Forbes; and "North and South America," by authorities from your side of the water. Of the "Literatures of the World" series you have already heard last season; and the same may be said for the "Great Educators." In fiction, we are promised "The Two Magics," by Mr. Henry James; "Tony Drum," by Mr. Edwin Pugh; "Gloria Mundi," by Mr. Harold Frederic; "Red Rock," by Mr. T. N. Page; "The Widower," by Mr. W. E. Norris; and new stories by Mr. Stephen Crane, Mrs. F. A. Steel, and Mr. Robert Hichens. An important announcement is the translations of all Gabriele d'Annunzio's novels. The series of articles which the editor of "The Saturday Review" has, during the past few months, been writing for his journal, are to be included in a volume, and published with the title "The Man William Shakespeare."

You may already have had almost enough of the newspaper talk of Captain Dreyfus and his *"affaire,"* and the supposed part M. le Commandant Esterhazy has played in it. But all that you have heard is nothing to what you will read in Esterhazy's own account which Mr. Grant Richards will publish here on the first of November. I need hardly tell you that what has already appeared in print is largely made up of conjecture; and I speak from personal acquaintance with the syllabus of contents of the coming story, when I tell you that it will be well worth reading. An American publisher has already secured the copyright for the States, and the work will be published simultaneously here and on your side.

A considerable number of the "announced" books have already appeared. Dr. Busch's ponderous tomes on Bismarck, which were ushered in with a mighty pother of advertisements and newspaper reviews, are settling themselves quietly on the shelves of our subscription libraries. Those who care for Bismarck and his doings will now look for his personal "Reflections and Recollections" which the Cotta publishing house of Stuttgart

is preparing. The manuscript of this work, I understand, was corrected by Bismarck himself; but it is to be issued under the care of Dr. Horst Khol, and the first part will be ready in November. In Germany, Dr. Busch's work has been condemned, not so much for any indiscreet revelations he made as for the actual historical value of what he said. Mr. Merriman's "Roden's Corner" is another of the expected which has arrived. It is proving but a *succès d'estime*, and critics are agreed in considering it a falling-off from that writer's previous work. On the other hand, Mr. Neil Munro's "John Splendid" is likely to be the novel of the year. Another story which is attracting very much attention is "Phases of an Inferior Planet," by Ellen Glasgow; it is an exceedingly striking book. If you want to enjoy an excellent piece of biographical study, you should read Mr. Augustine Birrell's sketch of Sir Frank Lockwood. It is full of good things and most racily told.

Before I forget it, let me mention that Mr. S. R. Crockett will be again to the fore, on October 17, with "The Red Axe"—another of his regulation yarns. So will be Mr. Stanley Weyman with "The Castle Inn," a story which has been running its serial course in "The Cornhill Magazine." Mr. Weyman's book, however, will not be published until the first of November. Mr. Kipling's new volume of short stories will already be out by the time this letter reaches you; I understand that it will also form the thirteenth volume of the *édition de luxe* of his collected works.

Shelleyites have for many years searched in vain for a volume of "Original Poetry, by Victor and Cazire." Since 1860, when Dr. Richard Garnett first informed the world that such a volume was once printed, collectors have searched high and low for it. Now, at last, a copy has turned up, and a facsimile reprint of it will be issued by Mr. John Lane. It was in last October that Mr. Lane received a letter from Mr. V. E. G. Hussey, of Dorchester, asking him if he would be inclined to undertake "the republication of some early original poems by Shelley, of which my mother, Mrs. J. F. Hussey, is in possession. . . . The work in question is entitled 'Original Poetry, by Victor and Cazire,' the production of P. B. Shelley and an anonymous collaborator. The book was published at Horsham in 1810, and consists of about sixty octavo pages." In Dr. Garnett's opinion the collaborator was Elizabeth, Shelley's sister. It is interesting to learn that Mrs. Hussey's father was the Rev. Charles Henry Grove, brother to Harriet Grove, Shelley's first sweetheart. Of the work itself, not much is expected; but everybody interested in English poetry will be curious to know its contents. It seems that Shelley, in order to extricate himself from the Horsham printer's debt, went to Stockdale, a dealer in "remainders," and arranged with him to take over the remaining copies, 1480 in number, in liquidation of the sum owing. This was done, but Stockdale afterwards found a poem in the collection which he knew to be by "Monk" Lewis, and wrote to Shelley about it. Shelley, according to Stockdale's own account of the matter, expressed the "warmest resentment at the imposition practiced upon him by his coadjutor, and entreated me to destroy all the copies, of which about one hundred had been put in circulation." This was in 1810, and now the only copy known is this of Mrs. Hussey's.

I hear that Mr. William Watson is about to change his publishers once again—his collected works are to be issued in two volumes by Messrs. Macmillan & Co.,—and that for the present he is to devote himself to

prose, to the writing of literary criticisms and critical essays.

The new edition of "Pepys' Diary," upon which Mr. H. B. Wheatley has been engaged for so long a time, is to be finally completed in January next by the addition of a ninth volume of Index, and a tenth entitled "Pepysiana." This last volume is to contain notes and illustrations of Pepys' life and Diary, and various appendices explanatory of the man and his times.

The new edition of Carlyle's "Sartor Resartus," with illustrations, to the number of over one hundred, by Mr. E. J. Sullivan, will, I am sure, prove a very agreeable surprise. The pictures are the cleverest things I have seen for many a day. The book will not be ready before the end of the month.

TEMPLE SCOTT.

COMMUNICATIONS.

THE FOUNDING OF FREE GOVERNMENT IN AMERICA.

(To the Editor of THE DIAL.)

Professor B. A. Hinsdale, in his very kind review of my work, "The First Republic in America," in THE DIAL, Sept. 16, 1898, says:

"Mr. Brown's theory is that Smith and the King were virtually in collusion; that his accounts of things in Virginia forwarded the royal purpose; while the destruction of one part of the Company's record and the long concealment of another part left Smith's accounts mainly unchallenged. On this point we are bound to think the author has been somewhat carried away by his enthusiasm for the Company and his detestation of Smith."

James I. allowed the royal portraits to be engraved on the title-page of Smith's history, and permitted the author to present him with a copy of his history through the hands of the Duchess of Richmond and Lenox, who was then aspiring to the hand of the King (pp. 635, 636). I do not believe that such royal endorsements as these acts imply would have been made if the account as written had not forwarded the royal purpose; but, further than this, I have no theory of collusion between the King and Smith, and I am sorry to have produced such an impression. The matter is of too great historic importance to be misunderstood, and I wish to state the facts of the case more clearly.

I. The press was under the control of the Crown. If any history had contained an account of anything in Virginia which did not forward the King's purpose, the item or items would have been censored and erased before the book could have been licensed. Smith's history as licensed and published contains no such matter; it conforms in all important particulars to the royal purpose as outlined in the verdict of the royal commissioners (pp. 541, 542).

II. The Company records were taken possession of by order of the Crown, and were so completely concealed forever thereafter that, so far as I can learn, not a single one of them has ever been found. Save for the forethought of Arthur Wodenoth, John Ferrar, Nicholas Ferrar, Sir John Danvers, and a few other patriots (who feared that the records would be destroyed), and save for the providential preservation of sundry extras and copies of documents—in Spain, France, the Netherlands, and in several private collections—the truth as to the founding of a more free government in America, the origin of this nation, would have been consigned

by the advocates of a royal monarchy forever to oblivion.

That James I. endeavored to suppress the true history of the great popular movement which gave birth to this nation is as well established as such a fact could well be. That the Crown concealed the Company records, and had accounts published which conveyed false ideas, is certain; and it is of the greatest historic importance that this fact should be well understood.

ALEXANDER BROWN.

Norwood, Va., Oct. 5, 1898.

THE TRANSFORMATION OF THE ORIENT.

(To the Editor of THE DIAL.)

The reviewer of Mr. Colquhoun's "China in Transformation," in your issue of Sept. 16, placidly assumes that to "transform Cathay into a vast hive of multifarious industry" through the process of making it "civet" a thousand things of which it now knows nothing, and which the few attain through the toil and enslavement of the many, is to bestow upon it an unmixed blessing. Permit me to say that we Orientals think otherwise. We dread the contagion of your unrest. We love that "Sleep of Centuries" from which you desire to awaken us, for its dreams are sweet and its pillow is contentment. We abhor that idol of progress which you would roll through our ancient civilizations like a Juggernaut; for progress means change, and the parent of change is discontent, and discontent is the negation of happiness. Your view of the world as a mere workshop, and of the elements of the universe as primarily the raw material of the "wealth" of traffic, we do not understand. We reverence what you despise — the old; and our ears are open to the oracles of sages who spoke in the dawn of days, and closed to the passing babble of venders of novelties. Your mania of "improvement" is a puzzle to us. How well and wisely, to our view, spoke that deputation of senators to the great Napoleon, after the fever of revolution had burned itself out in the veins of exhausted France: "Sire, the worst malady that can torment the human race is the desire of perfection." We are the East, you are the West. Our view is not your view, for our eyes are not your eyes. The life of the Orient, which to you seems a stagnant pool choked with weeds and foul with the rotting growth of centuries, seems to us a broad and tranquil river, starred with the lotos, and flowing into the slumbrous sea of eternity.

O. C. MOOKERJEE

(formerly of Cutwa, Bengal).

New Haven, Conn, Oct. 3, 1898.

AFTER THE SONNETS OF SHAKESPEARE.

Thus wrote the master, so prefiguring
The constant service of one faithful heart:
Her silent lay let lyric Shakespeare sing,
Nor deem my love less tuneful than his art.
Nay, think of him but as the interpreter
Of the sacred hieroglyphics of the soul,—
Love's Druid, with his runic staves writ o'er
With mystic legends that all hearts control.
His songs are dateless, after as before:
They register the passions that rejoice
Or plague men ever; they are music's score,
Waiting the player's hand, the singer's voice.
Love's voice and hand, sweet Love, amend the song,
Lest even his singing love's sweet music wrong.

MELVILLE B. ANDERSON.

The New Books.

BISMARCK AND HIS BOSWELL.*

Bismarck probably had, as he often professed to have, a sovereign contempt for newspapers. In fact, there would seem to have been few things or men in the world he moved in for which or for whom he had not more or less contempt. But he was always cynically indifferent as to the general character of the tools he used, provided only they were useful; and it is now clear that in point of fact no statesman of his time "worked the press" more assiduously or less scrupulously than did this professed despiser of journalism. When the full history of his great political achievement comes to be written it will be seen that a third ingredient, printers' ink, will have to be added to his celebrated formula of "Blood and Iron" in order to make it a true summary of the means employed in the carrying through of the Bismarckian policy in Germany. It is hardly too much to say, as a recent competent witness † has shown, that the great Chancellor was himself in effect a journalist—a virtual member of the fraternity he used to style in his pleasant way, "quill-cattle." He was a busy writer of political leaders long before he went prominently into administrative office. His journalistic career was in full swing in 1848, and it lasted with scarcely a break to the day of his death a half-century later. During the twenty odd years of his chancellorship he virtually "ran" the influential press of Germany. His monopoly of official news, his command of the "reptile fund," and his organized corps of press writers and "workers," enabled him to do this. His dismissal from office in 1890 by no means checked his journalistic activity, though it materially narrowed its area. Of the five hundred "organs" which he controlled while in power, one only, the *Hamburger Nachrichten*, stood by him after his fall; and a great portion of his not very dignified retirement at Friedrichsruhe was spent in concocting well-spiced matter for this faithful sheet. Usually the Bismarckian articles in the Hamburg paper were of the "inspired" variety, discreetly softened and diluted to the degree dictated by editorial prudence. But sometimes

* BISMARCK: Some Secret Pages of his History. Being a Diary kept by Dr. Moritz Busch during Twenty-five Years' Official and Private Intercourse with the Great Chancellor. In two volumes. With portraits. New York: The Macmillan Co.

† Dr. Henry W. Fischer, in "The Bookman" for October.

the angry old Junker seized the pen himself; and then the soul of Editor Hofmann trembled.

The Press Bureau in the Wilhelmstrasse is an important and recognized branch of the German Foreign Office, and under Bismarck especially it became a potent engine for manipulating public opinion. Of the well-organized corps of salaried scribes and emissaries employed on the Bureau in Bismarck's time, there was no member who more fully enjoyed the confidence of his chief than Dr. Moritz Busch, the author of the two remarkable volumes now before us. Dr. Busch entered the Bureau in February, 1870, and he soon displayed such shining aptitude for its duties that his advancement in favor was rapid. He followed the Chancellor to the war in August, and was with him at Metz, Sedan, and Versailles. After peace was concluded he returned with him to Berlin, and resumed his round of journalistic duties, acting as the Chancellor's special literary henchman and man-of-all-work up to the date of his patron's dismissal from office in 1890. After that date his intercourse with Bismarck was more desultory; but he was up to the last a frequent and favored visitor at Friedrichsruhe, and his really Boswellian account of these visits and of his confidential chats with the deposed statesman, whose natural venom towards the objects of his dislike or jealousy increased with ripening years, forms not the least racy and interesting portion of his book.

Of Dr. Busch's unsparing, let us add fatal, veracity there can be no question. That is his crowning, and, under the circumstances, singular merit. "Once I am dead," Bismarck said to him in 1879, "you can tell everything you like, absolutely everything you know"; and the Doctor took him at his word in a way that must have made even the Iron Chancellor wince, could he have seen the result. As we have already shown, Dr. Busch's official relations with Bismarck were such as to enable him to unveil completely the least creditable phase of his patron's statecraft — his dealings with the press. His was usually the hand employed to let fly the poisoned shaft shot in the darkness; he was the trusted go-between who secured for an occasion the venal columns of the influential but unofficial journal; or who, when the work in hand was too dirty or dangerous for a decent paper to touch, hired the services of "some obscure, disreputable sheet" ("*irgend ein entferntes Schandblatt*"). "Morality," Bismarck used to say, "has absolutely nothing

to do with the business of politics"; and that this axiom was with him no mere hardy flourish of cynical paradox, the tale of his relations with journalism, as told by his literary factotum, amply shows. We cannot enter into the tortuous details of this story here. The narrator tells it apparently with the most naive unconsciousness that he is degrading for all time the memory of the man he worshipped. In this regard Dr. Busch is unique among biographers. His blindness to the ludicrous discrepancy between his idolatrous attitude toward his hero, and the squalid truths he tells of him, is not the least remarkable thing about his book. He is like the lover who mingled rapturous apostrophes to his mistress with a startling catalogue of her personal defects. Perhaps Dr. Busch means to prove the depth and sincerity of his devotion by showing us the obstacles it could overcome; but at all events, his readers cannot fail to wonder at him as he goes on placidly enumerating instance after instance of his hero's duplicity and brutality, and then unctuously tells how he used to address him to his face as "*Mein Heiland*" (my Savior) and "My Messiah." Once he is not ashamed to compare the unscrupulous old minister, looking back on his political achievements, to "God the Father on the seventh day regarding the world he had made"!

Naturally, the course of Dr. Busch's devotion to Bismarck did not always run smoothly. Sometimes he was roughly snubbed by the big man — for instance, at the battle of Sedan, when, a movement of the troops being under discussion, he rashly ventured a mild strategic suggestion of his own. But in general he was decently and even civilly treated; and to his credit be it said that he clung to the heels of his imperious master with dog-like fidelity, through sunshine and shade, till the end. Occasional scraps of gruff praise that were tossed to him he received with joy and records with pride. "*Büschlein*" (little Busch) was the friendly diminutive the Chancellor latterly came to call him by. When the big man was angry, "*Büschlein's*" attitude was humble and conciliatory — as we judge, like that of Sterne's donkey, whose look seemed to say, "Do n't beat me, but if you will you may." That this meekness of bearing toward his Chief was not due to a lack of spirit, or of personal courage in general, is plain. Dr. Busch shows himself in his book the fearless and outspoken partisan of Bismarck; and if we are not much mistaken there is more than one passage in the closing

chapters, wherein he grows warm over the grievances of the exile of Friedrichsruhe, that may yet cost him dear — say a twelvemonth in jail for *Majestätsbeleidigung*. Once, in a transport of nettled partisanship, he does not scruple to sneer pointedly and on his own account at the “narrow and mediocre mind” of the Consecrated One himself! We tremble for Dr. Busch.

As was to be expected, the book abounds in quotable passages — is made up of them, one may almost say. To convey here by examples anything like a fair notion of its richness in this regard is out of the question. A good story illustrative of the Chancellor's rather malicious humor, and of his habit of poking fun at qualities he was pleased to term “professorial,” is that told by him of Humboldt. Bismarck said:

“Under the late King I was the sole victim when Humboldt chose to entertain the company in his own style. He usually read, often for hours at a time, the biography of some French savant or architect in whom nobody in the world but himself took the slightest interest. He stood by the lamp holding the paper close to the light, and occasionally paused to make some learned observation. Although nobody listened to him, he had the ear of the house. The Queen was all the time at work on a piece of tapestry, and certainly did not understand a word of what he said. The King looked through his portfolio of engravings, turning them over as noisily as possible, evidently with the intention of not hearing him. The young people in the background enjoyed themselves without the least restraint, so that their cackling and giggling actually drowned his reading, which, however, rippled on without break or stop, like a brook. Gerlach, who was usually present, sat on his small round chair, which could barely accommodate his voluminous person, and slept so soundly that he snored. The King was once obliged to wake him, and said, ‘Pray, Gerlach, don’t snore so loud!’ I was Humboldt’s only listener, that is to say, I sat still and pretended to listen, at the same time following my own thoughts, until at length cold cake and white wine were served. It put the old gentleman in very bad humor not to have all the talk to himself. I remember once there was somebody there who managed to monopolize the conversation — quite naturally, it is true, as he was a clever *raconteur* and spoke about things that interested everybody. Humboldt was beside himself. In a peevish, surly temper, he piled his plate so high [pointing with his hand] with *pâté de foie gras*, fat eels, lobsters’ tails, and other indigestible stuff — a real mountain — it was astounding that an old man could put it all away. At last his patience was exhausted, and he could not stand it any longer. So he tried to interrupt the speaker. ‘On the peak of Popocatepetl,’ he began, — but the other went on with his story. ‘On the peak of Popocatepetl, seven thousand fathoms above,’ — but he again failed to make any impression and the narrative of the other maintained its easy flow. ‘On the peak of Popocatepetl, seven thousand fathoms above the level of the sea,’ he exclaimed in a loud and excited tone, — but with as little success as before. The talker talked on, and the company had no ears for anybody else. That was something unheard

of, outrageous! Humboldt threw himself back in morose meditation over the ingratitude of mankind, and shortly afterwards left.”

Dr. Busch records many uncomplimentary things said by Bismarck of foreigners, especially the French and the English. To Americans he was partial — thanks, perhaps, to his intimacy with Motley. Bancroft, too, he particularly esteemed, pronouncing him a model diplomat. Napoleon III. he flatly styled “a muddle-headed fellow,” and he had a poor opinion of Gladstone — “Professor Gladstone,” he ironically styled him. France, he observed in 1870, “is a nation of ciphers — a mere herd.”

“The French are wealthy and elegant, but they have no individuality, no consciousness as individuals, but only as a mass. They are like thirty million obedient Kaffirs, each one of whom is in himself featureless and worthless, not fit to be compared with Russians and Italians, to say nothing of ourselves. You can give a Frenchman twenty-five lashes, and if you only make a fair speech to him about the freedom and dignity of man of which those lashes are the expression, and at the same time strike a fitting attitude, he will persuade himself that he is not being thrashed. . . . If you peel the white hide off a Gaul you will find a Tureo under it.”

Comparing the Latin with the Germanic races, in 1871, Bismarck was drawn into some interesting general observations.

“‘The Germanic race is, so to speak, the male principle throughout Europe — the fructifying principle. The Celtic and Slav peoples represent the female sex. That principle extends as far as the North Sea and then across to England.’ I ventured to add [says Dr. Busch], and also as far as America and the Western States of the Union, where some of our people form the best part of the population and influence the manners of the rest. ‘Yes,’ he replied, ‘those are their children, the fruit they bear. That was to be seen in France while the Franks still had the upper hand. The Revolution of 1789 was the overthrow of the Germanic element by the Celtic. And what have we seen since then? And this held good in Spain so long as the Gothic blood predominated. And also in Italy, when in the north the Germans also played a leading part. When that element exhausted itself, there was nothing decent left.’”

Dr. Busch’s pages are well salted with pithy and characteristic Bismarckiana. “I am of opinion,” he once said, “that to prevent mischief the Jews will have to be rendered innocuous by cross-breeding.” Discussing projects for State aid to the poor, he asked: “Why should those who have in battle become incapable of earning a livelihood be entitled to a pension, and not also the rank and file of the army of labor?” “The kindlier affections,” he averred, “have as little place in the calculations of politics as in those of trade.”

But we must take leave of Dr. Busch’s extremely interesting memoir. Its basis, it should be added, is a diary ranging over the twenty

odd years of the author's intercourse with Bismarck, the conversational portions of which were in most cases jotted down within an hour after the words recorded were spoken. That Bismarck was aware of his Boswell, and approved of his proceedings, is clear. "*Büschlein*," he remarked in 1891, "will one day long after my death write the secret history of our time from the best sources of information." Dr. Busch's "secret history," as we now have it, does not tend to enhance our admiration, still less our liking, for the puissant Chancellor. But its author has rendered a great service to the cause of impartial truth. His book is, in its class, of the very first importance — the one book of the season that the student of our century's political history should read, whatever else be neglected. The volumes are handsomely made and they contain some striking and well executed portraits; but we must complain of the very insufficient index.

E. G. J.

FIRST OF THE WAR HISTORIES.*

The first of the war histories, the leaves of which are soon to be as those of Vallambrosa for multitude, is upon us in the form of advance sheets of "*The Fall of Santiago*." This record flows from the facile pen of Mr. Thomas J. Vivian, whom his title-page announces as the author of "*With Dewey at Manila*." It pays the penalty of its timeliness by cumulative evidences of haste in letter-press, illustrations, and proof-reading. It also appears to be rather the raw material of history than history itself.

Possibly the first thought which the book induces is one of satiety. We are desperately tired of the war and its malarial atmosphere; and, after all the praise poured upon us by critics of more or less competence for our fighting, and the dispraise we seem to be heaping upon ourselves for nearly everything else, it requires something strong, either by way of flattery or oburgation, to rouse our jaded intellects. Such being the fact, the faults of this book are doubtless more prominent than they will appear to be in the ensuing years. A style which is as of that of the newspapers, though without the advantage these possess of careful copy-reading before publication, is the most apparent of these. Next come the pictures, some of them the ordinary process cuts of modern journals, others half-tone reproductions of

the admirable photographs done for Mr. W. R. Hearst, but neither of them quite suited for serious history. So much for manner.

A digression may be pardoned in respect of the original sources of information which have been at the historian's disposal here. Aside from the official reports, many of them available through the daily press, the war correspondents themselves seem to speak with the highest authority, due to their having been eyewitnesses of nearly all the facts to be chronicled. And for this we are largely indebted to the so-called "yellow journals." Whatever else these deleterious adjuncts of our civilization may be, they are not parsimonious in their expenditures for news. When their arrangements for giving the people of the United States the last information from the seat of hostilities had been completed, it was found that they had sent to the front men of approved skill as writers and pictorial artists in such profusion that all the papers, whether daily or weekly and whatever their color, must engage themselves in similar extravagance or be hopelessly behind in the purveying of news. This has made the war one of correspondents in good part; and there is no doubt that there were so many of them that they would have become an insufferable nuisance had they not developed the most versatile talents as warriors, scouts, nurses, and everything else that brave men can be. What newspaper men have long known has now been demonstrated to the world at large: that the papers are able to command a service which for absolute devotion to the duty before them ranks next to that called forth by patriotism.

But, owing to the censorship, this service was uneven. Up to the fall of Santiago, which covers the entire time allotted to the book in hand, the telegraphed reports were not particularly full or satisfactory in any respect, while all their deficiencies were more than made up, except in point of mere timeliness, by long and well-written letters transmitted through the mails for the purpose of avoiding the censorship. After the fall of Santiago, especially during the operations in Puerto Rico (the official spelling, and a deplorable one), the censor was dismissed, and in consequence the telegraphic reports were much more detailed and were not supplemented by the still better letters of the weeks before.

Another source, which could have been depended upon in former wars to a much greater extent, is found in private letters written by the soldiers and sailors. These overflowed the papers, and have proved to be curiously un-

* *THE FALL OF SANTIAGO*. By Thomas J. Vivian. New York: R. F. Fenko & Co.

trustworthy in many instances. One of these may be cited from the book before us, where the credit of being first to descry the approach of Cervera's squadron when opening the battle of July the third off Santiago is awarded to a young man whose chief claim to the honor lies in the fact that he wrote home and told them there that he did it: at least, a letter addressed to his captain, Evans, of the Iowa, elicited the reply that neither he nor anyone else on board the battleship had been awarded the prize mentioned for his alleged vigilance, that no such prize had been offered, and that the article of discovery was in any event rather joint than several. A number of similar incidents might be given here if they were of any applicability.

It will be observed that all these sources are exclusively American, and that history, like so many other things, has two sides to it. In the book now written by Mr. Vivian this lack is quite apparent. Some of the messages of the Spanish generals appear in the wonderful translations that lead a reader to infer that the United States had no Spanish scholars in all their broad domain. The log-book of the "Colon" has been drawn upon, with excellent results. But, generally speaking, the Spanish are not given the credit they deserve for their courage in the fighting about Santiago, though it is to be feared it was the miserable slanders respecting American cruelty rather than character which sustained them. Other defects follow from lack of information from the enemy's camp.

There is a commendable frankness in Mr. Vivian's account of the taking of Santiago which we trust will prevent the annals of the Hispano-American war being disfigured with the gross inaccuracies that characterize the histories of the land operations during the War of 1812. The larger it is writ that politics is not suited to field operations, and that, however necessary trained soldiers may be found in times of peace, they are still more essential in periods of war, the surer the nation will be enabled to avoid the drubbing otherwise in store for it at the hands of some enemy in future. However mortifying to our sense of pride, the truth will make us free: an observation which makes an appeal to statesmen, and none whatever to mere politicians.

Among minor defects in Mr. Vivian's work, the use of types which lack the Spanish diacritical marks is most annoying. The Spanish spelling is more nearly orthoëpic than any other in Europe. Any deviations from the two sim-

ple rules of accent are indicated. "N" with and "n" without the circumflex are different letters. Here, not even the cedilla is used for the "c" soft before "a," "o," and "u." Surely it is not asking too much of the linotype to have these additional types provided. What is chiefly commendable in the book is a certain picturesqueness and vehemence that carry the narrative over many discouragements; while the facts are in the main closely adhered to, as we understand them.

WALLACE RICE.

ORIENTALIST, TRAVELLER, AND DIPLOMAT.*

Besides the interest which every scholar must feel in Sir Henry Rawlinson as the Champollion of cuneiform decipherment, the general reader cannot fail to find entertainment as well as instruction in Canon Rawlinson's account of his brother's long life — covering the years from 1810 to 1895 — which was devoted as much to travel, adventure, and military and diplomatic service, as to philological and geographical research.

He seems to have been a second, or rather an earlier, Sir Richard Burton, in his love of adventure spiced with danger, and in the facility with which he acquired the languages of the East. The sacred city of Kum and the renowned shrine of Fatima, said never to have been entered by a European, possessed attractions for him, when he was serving as a young lieutenant in Persia, too great to be resisted. Instant death menaced the audacious infidel who should be discovered intruding upon the holy precincts, and it was only by assuming the disguise of a Persian Pilgrim that the young Englishman gained admission to the temple.

"The guardian gave him the customary form of words, and he repeated them; but shortly afterwards his eye was attracted by some magnificent suits of steel armour which hung upon the walls, and he found with a thrill of alarm, that while curiously contemplating them and speculating upon their age and origin, he had almost turned his back upon the sacred spot where the saint lay — the cynosure of all the eyes of 'true believers.' Fortunately for him, his lapse was not remarked — it had been little more than momentary — otherwise, in all probability, a promising career would then and there have been cut short, and a light lost to philological, geographical, and diplomatic science with which they could ill have afforded to dispense."

A full account in Sir Henry's own words of

* A MEMOIR OF MAJOR-GENERAL SIR HENRY CRESWICK RAWLINSON, BART. By George Rawlinson, M.A. With an Introduction by Field-Marshal Lord Roberts of Kandahar, V.C. Illustrated. New York: Longmans, Green, & Co.

a novel road race ridden by him in India in 1832 shows still farther the spirit and nerve of the young man. He rode, with an occasional change of mounts, from Poonah to Panwell, seventy-two miles, for a stake of one hundred pounds. The wager required him, in order to win, to cover the distance in four hours—one hundred rupees to be forfeited by him for every minute over that time, and the same amount to be paid to him for every minute saved. After several mishaps and hairbreadth escapes, the rider reached his goal, fifty-three minutes ahead of time! In this connection two other instances of narrow escape from death may be noted. On one occasion he was descending the Tigris on a raft, when he and his attendants were attacked by a band of Arabs, who opened fire on them from the bank. Rawlinson chanced to be writing at the time, and was holding the ink-bottle in his left hand, when a bullet struck it from between his fingers. One of his escort was killed, and he only prevented farther loss by landing with a few men and driving off the assailants. Some years later, during his residence at Candahar as political agent, at the time of the great Affghan War, he barely escaped assassination by a lucky accident. For three successive days he was detained in the courthouse dispensing justice to all complainants, much beyond his usual hour of leaving, and was thus prevented from taking his customary evening ride. A fanatic—one of a band of forty who had sworn on the Koran to accomplish the assassination of the Great Feringhee, as Rawlinson was called—lay in wait for him for three evenings where he was wont to mount his horse, having pledged himself neither to eat nor drink until he had done the deed. On the third evening, as the Great Feringhee still failed to appear and the would-be murderer was nearly crazed with thirst, he was forced to content himself with stabbing the secretary of his intended victim, whereupon he was immediately arrested and taken before the latter to receive sentence of death.

Such indications of a hardy and daring temperament gain an added significance when we turn to consider Rawlinson's achievements as a geographical explorer and a discoverer of cuneiform inscriptions. The trilingual inscription on the great rock of Behistun—the Rosetta Stone of cuneiform decipherment—would never have yielded up its secret to a man of less physical activity and persistency of purpose. Nor could the geography of certain districts of interior Asia, over which he travelled,

have been mastered by one of a less adventurous and daring nature. The Journals of the Royal Asiatic Society and of the Royal Geographical Society, of fifty and sixty years ago, bear record of the young explorer's achievements.

The zenith of Rawlinson's career as a diplomat was reached in 1859, when he was appointed Ambassador to the Persian court. His long residence in Persia, his personal friendship with the Shah, and his familiarity with the language and customs of the country, made his nomination a happy one, although events beyond his control caused him to resign his office only six months after entering upon it.

The remainder of his life was passed in England,—as a member of Parliament, a student of and writer on cuneiform inscriptions and oriental antiquities, a trustee of the British Museum, a life member of the India Council, member and president of the Royal Geographical Society, and contributor of scientific and political articles to various publications. It is interesting to learn that his favorite poem, and one which he often repeated in later life, was Longfellow's "The Day is Done"; and also that as early as 1857 he was given the degree of LL.D. by Dartmouth College.

The life of this distinguished Orientalist, as told by his younger brother and ardent admirer, certainly loses nothing in the telling. It is sympathetic, and inspires the reader with something of its author's love of his theme. But why must the Canon drag his favorite Herodotus into the body of his text, untranslated at that—however brief the quotation? And is it not a bit of unnecessary pedantry to use the verb *desiderate* instead of *desire* or *want*? The chapter on personal characteristics, by the present Sir Henry Rawlinson, adds much to the warm human interest of the book, but contains one note jarring to American ears. In referring to his father's scrupulous care, as a public servant of her Majesty, to avoid engaging in any commercial enterprise or even lending his name to the promotion of such enterprise, the writer says: "We have been drifting lately nearer, perhaps too near, to the system of financial morality prevalent on the other side of the Atlantic." However, we may be allowed to take our revenge in a harmless smile at Sir Henry's mixing of metaphors when he adds: "Let us hope that our drifting . . . may ere long be turned into the straight and upright channel."

PERCY FAVOR BICKNELL.

RECENT PEDAGOGICAL LITERATURE.*

For a third of a century Dr. W. T. Harris has been contributing generously to the growing educational literature of the country — addresses, articles, papers, lectures, prefaces, introductions, reports, "discussions," etc.,—contributions rich in the fruits of reading, thought, and experience. Still, until now there has been no one work that could be said to present in one view the essential features of his system of educational thought. To arrive at such a view, the student must consult many scattered publications and make a synthesis of his own. This situation was the more remarkable because Dr. Harris has stood for years, by common consent, as the foremost pedagogical thinker and the highest educational authority of the country. The "Psychologic Foundations of Education" at once puts an end to this state of things, and meets the desire, often expressed and still oftener felt by the foremost teachers, educators, and thinkers of the country, that Dr. Harris should embody his system in a single treatise. It would be only belittling the work

* **PSYCHOLOGIC FOUNDATIONS OF EDUCATION.** An Attempt to Show the Genesis of the Higher Faculties of the Mind. By W. T. Harris. New York: D. Appleton & Co.

ROUSSEAU AND EDUCATION ACCORDING TO NATURE. By Thomas Davidson. New York: Charles Scribner's Sons.

THE MEANING OF EDUCATION, and Other Essays and Addresses. By Nicholas Murray Butler, Professor of Philosophy and Education in Columbia University. New York: The Macmillan Co.

PROGRESS IN WOMEN'S EDUCATION IN THE BRITISH EMPIRE. Being the Report of the Education Section, Victorian Era Exhibition. Edited by the Countess of Warwick. New York: Longmans, Green, & Co.

PORT ROYAL EDUCATION. Saint-Cyran; Arnauld; Lancelot; Nicole; De Saclé; Guyot; Coustel; Fontaine; Jacqueline Pascal. Extracts, with an Introduction. By Felix Cadet, Instructor-General of Public Instruction. Translated, with an Index, by Adnah D. Jones. New York: Charles Scribner's Sons.

EDUCATIONAL REFORM. Essays and Addresses. By Charles William Eliot, LL.D., President of Harvard University. New York: The Century Co.

THE APPLICATION OF PSYCHOLOGY TO THE SCIENCE OF EDUCATION. By Johann Friedrich Herbart. Translated and Edited, with Notes and an Introduction to the Study of Herbart, by Beatrice C. Milliner, B.A., Lond., Lecturer at the Ladies' College, Cheltenham. With a Preface by Dorothea Beale, Principal of the Ladies' College, Cheltenham. New York: Charles Scribner's Sons.

THE STUDY OF THE CHILD. A Brief Treatise on the Psychology of the Child, with Suggestions for Teachers, Students, and Parents. By A. R. Taylor, Ph.D., President of the State Normal School, Emporia, Kansas. New York: D. Appleton & Co.

THE REPUBLIC OF PLATO. With Studies for Teachers. By William Lowe Bryan, Ph.D., Professor of Philosophy, Indiana University, and Charlotte Lowe Bryan, A.M. New York: Charles Scribner's Sons.

THE DEVELOPMENT OF THE CHILD. By Nathan Oppenheim, Attending Physician to the Children's Department of Mt. Sinai Hospital Dispensary. New York: The Macmillan Co.

CHILD CULTURE IN THE HOME. A Book for Mothers. By Martha B. Mosher. Chicago: Fleming H. Revell Co.

A STUDY OF A CHILD. By Louise E. Hogan. Illustrated with over 500 original drawings by the child. New York: Harper & Brothers.

to apply to it the stock expression, that its appearance is the "event of the year."

The space at our disposal forbids the more lengthy notice that the book deserves and that we should be glad to give. There are plenty of points that attract the reviewer's attention. The scheme adopted, going over the principal matters considered twice — once unsystematically in the chapters bearing the general title "Psychologic Method," and then systematically in another series entitled "Psychologic System" — has its points of both advantage and disadvantage. The book is not one for novices and amateurs; even trained pedagogists will not always find it easy reading. Dr. Harris is so completely at home in the pale land of philosophical abstractions, that he does not always make sufficient allowance for the infirmity of the ordinary reader; we mean the ordinary reader of solid pedagogical works. We are well aware that such a mind as his cannot pour out all its riches in a duodecimo volume of four hundred pages, but there are some points that we think he should have treated more fully. Such a page as the following one, however, leaves nothing to be desired on the score of clearness.

"We have omitted any notice of the fields of labour now diligently worked in the psycho-physiological laboratories of America and Europe — namely, the ascertainment of exact quantitative experiments of the velocity and intensity of nerve-currents to the brain from various organs, or outwardly from the former to the latter. All quantitative measurement is useful in the process of inventorying Nature, and there is no doubt that the devotees of 'psycho-physics' will discover much that is valuable on their road. De Soto and others went in search of the 'Fountain of Youth' and discovered vast rivers and the details of the continent, though the object of their expeditions was a figment of the imagination. 'Saul, the son of Kish, went out to find his father's asses, but found a kingdom.' Many people have done the reverse of this, and men of average capacity are usually well satisfied if in their search for kingdoms they are rewarded by finding useful beasts of burden. In the laboratories of the students of psychology no metaphysical results, nor results in pure psychology of a positive character, will be arrived at, it is safe enough to say. But it is equally safe to expect very useful discoveries relating to the proper care and nurture of our nervous system — in short, a stock of pathological and educational knowledge and scientific insight into the relation of man to other animals, and to his own historic evolution."

Perhaps no writer has subjected the educational system of Rousseau to a more searching examination than has Mr. Davidson in his work on "Rousseau and Education According to Nature." Beginning with the ideas and aspirations current in Rousseau's time, and that filled his atmosphere, the author proceeds to relate the material facts of Rousseau's life, to expound his educational theories, and sum up his influence, in a volume that, for its size, leaves nothing to be desired in respect to fulness, clearness, or general correctness. As he suggests in his preface, the "Rousseau" stands at the opposite pole of thought to his "Aristotle"; that work gave an account of

ancient, classical, and social education, while the present one deals with modern, romantic, and unsocial education. The chapter on Rousseau's influence gives a brief but comprehensive and firm view of the extent and nature of the effects that he produced on politics, religion, literature, art, and education. Under the last head, Mr. Davidson finds that most of the good work which he did was merely negative. He says:

"In so far as Rousseau laid bare the defects and abuses of the society and education of his time, and demanded reforms in the direction of truth and simplicity, he did excellent work; but when he came to tell how such reforms were to be accomplished, he propounded a system which, from a social and moral point of view, has hardly one redeeming feature, and which is frequently in glaring contradiction with itself."

Still, he says Rousseau's influence has been powerful beyond measure, and calls him the father of modern pedagogy, even despite the fact that most of his positive teachings had to be rejected. He calls him, too, the father of democracy, which suggests to us the principal criticism that we have to make on the book. We do not find in it an adequate recognition of the prodigious influence that modern democracy has had on modern education. The author's final estimate of his subject appears to be a late one; at least, he says in his preface: "If my estimate of Rousseau's value as an educator proves disappointing to those who believe in his doctrines, I can only say, in excuse, that I am more disappointed than they are."

It is not always, or perhaps often, that a definite centre of unity and interest can be discovered in a book which is made up of the author's miscellaneous addresses and essays covering a period of fifteen years, even when they relate to the same general subject. This may, however, be fairly claimed for Dr. Butler's new volume, "The Meaning of Education," the reason being that his thinking on education is controlled by a consistent general view of the whole field; a view formed, he expressly tells us, from the evolutionary standpoint. His utterances on educational subjects, he also assures us, have been controlled by the following convictions:

"First, that education, in the broad sense in which I use the term, is the most important of human interests, since it deals with the preservation of the culture and efficiency that we have inherited and with their extension and development; second, that this common interest can and should be studied in a scientific spirit and by a scientific method; and, third, that in a democracy at least an education is a failure that does not relate itself to the duties and opportunities of citizenship."

The book is not a treatise, and does not profess to be; still, questions that are raised in one address or essay are sometimes answered in another. Thus, the author's statement at the close of the second address, that "that knowledge is of most worth which stands in closest relation to the highest forms of the activity of that spirit which is created in the image of Him who holds nature and man alike in

the hollow of His hand," leaves us inquiring what this knowledge is; but by turning back to the preceding address we find at least the practical answer. There is no part of the book that college and university men can read to more advantage than the third one: "Is there a New Education?" Dr. Butler here declares that as respects the application of psychological knowledge to teaching, the elementary teacher, especially in the Western States, is far in advance of all other teachers. And he sets forth in strong language the ignorance of the principles of pedagogy and of education shown by a large number of teachers in the higher schools. "Here and there a secondary school master, and here and there a college president or professor, takes a genuine and intelligent interest in education for its own sake; but the vast majority know nothing of it and are but little affected by it." He might have added that, as a rule, the farther these teachers have followed their own lines of specialized study,—the more thoroughly Germanized they have become,—the less they know and the less they care about education as such.

The Countess of Warwick thus explains, in her brief preface, the genesis of the book on Women's Education in Great Britain, for which she stands sponsor:

"Amongst the multifarious sights of the Jubilee year of our Gracious Queen's reign, perhaps none gave greater occasion for thoughtful interest than the 'Women's Work Section' of the Victorian Era Exhibition at Earl's Court; and of these the sub-section 'Education' was a striking object lesson of a movement essentially belonging to the past sixty years. In addition to the permanent exhibit in the Education Section, a series of Saturday Conferences and a three days' Education Congress were arranged. The Conferences dealt with various sides of women's work, professional and educational; the Congress with what might be called the Imperial aspect of Education."

The volume contains the addresses, papers, and discussions that were offered in these Saturday Conferences, together with some prefatory and introductory matter. It is a book of facts rather than of ideas,—an attempt to show what, in the Jubilee Year, the British Empire was doing for the education of women. Those who are seeking information concerning this many-sided subject will find it here. If we could have a volume giving a similar view of women's education in the year that the Gracious Queen ascended the throne, the two books would offer about as striking an educational contrast, considering the interval of time, as could well be shown.

"Port-Poyal Education" will be a welcome addition to pedagogical libraries in the United States. The group of great teachers, able teachers and writers, and noble men and women for whom the name stands is not as well known among us as it should be. The book is mainly composed of extracts, but the editor has supplied an historical and critical introduction of sixty-seven pages. For this country this introduction, while a good one in itself, might

have been better; a more detailed and elementary account of Port Royal and of what the name signifies, would have added interest to the book. The extracts are the best of the Port Royal pedagogy, and they show the depth, weight, and seriousness of all that the famous solitaires wrote and did. It is well to read such classics, if for no other purpose than to show how much that is now thought new is really old. Might we not now accept Nicole's definition of the most essential quality in the preceptor of a prince as a good definition of the essential quality in the teacher?

"It cannot be better explained than by saying that it is that quality which makes a man always blame what is blameworthy, praise what is praiseworthy, disparage what is low, impress with a sense of what is great, judge everything wisely and equitably, and express his judgments in an agreeable manner, suitable to those to whom he speaks, and, in fine, makes him direct the mind of his pupils to the truth in everything."

And then, how modern are these paragraphs from the same writer:

"The aim of instruction is to carry our minds to the highest point they are capable of attaining."

"It does not give memory, imagination, nor intelligence, but it cultivates them all. By strengthening them one by another, the judgment is aided by the memory, and the memory is assisted by the imagination and the judgment."

"When some of these parts are absent they should be supplied by others. Thus, the tact of a master is shown in setting his scholars to things for which they have a natural liking. Some children should be instructed almost solely with what depends on memory, because their memories are strong, but their judgment weak; and others should at first be set to things regarding judgment, because they have more judgment than memory."

"It is not properly the teachers nor extraneous instruction that cause things to be understood; at most they only expose them to the interior light of the mind, by which alone they are accompanied; so that when this light is not found, instruction is as useless as wishing to show pictures during the night."

No matter whether they agree or not with the opinion expressed not long ago that President Eliot is the greatest constructive force that has acted upon American education in recent years, the better teachers and educators of the country will heartily welcome the volume of essays and addresses to which he has given the name of "Educational Reform." He explains, in his preface, that the papers contained in the volume have been selected from a much larger number, on the ground that they set forth with clearness and sufficient amplitude the various educational reforms that he has been trying to promote during the last thirty years. The title well expresses the character of the work, as "educational reformer" would well express the character of its author. We notice the absence from the collection of the articles on "The New Education" published in "The Atlantic Monthly," which first drew general attention to Dr. Eliot, and had much to do, as was then understood, with making him President of Harvard University. The arrangement is chrono-

logical, and the first paper is the inaugural address, delivered in October, 1869. The author says that almost all the reforms advocated in the later papers are distinctly, though slightly, outlined in this address; possibly, however, some of his readers will not be able to see them all there as distinctly as he sees them. The papers are marked by that breadth of view, virility of thought and expression, and courage which have contributed so much to the success of President Eliot's administration at Harvard, and without which it would have been impossible. We find him saying in the inaugural: "In spite of the familiar picture of the moral dangers which environ the student, there is no place so safe as a good college during the critical passage from boyhood to manhood." If he can persuade the public of this truth, he will at once assuage the anxieties of some breasts that are now troubled, and stimulate attendance upon colleges. The papers are eighteen in number, and they touch the whole range of education, from lowest to highest, professional schools included.

Herbart's "Application of Psychology to the Science of Education" is, so far as we are aware, the fourth of this writer's educational works to be presented in an English dress. Translations of the "Text-book in Psychology," the "Science of Education," and the "Æsthetic Revelation of the World," the two last in one volume, came out some years ago. The "Application" was a late product of Herbart's pen; it appeared in the form of short letters, was meant to be supplementary to the "Science of Education," and was never completed. Miss Millner has rendered students of pedagogy, and especially Herbartians, a service by her translation and her "Introduction to the Study of Herbart." The frequent translation of Herbart's books, to say nothing of the large secondary literature, shows how much interest the Herbartian pedagogy has awakened. This interest cannot be indefinitely maintained, relatively speaking, and it is not desirable that it should be; but it will not ebb until the more valuable Herbartian ideas have become incorporated into our general stock of pedagogical thought, such as the ethical ideal, apperception, and interest. We do not remember a better brief characterization of Herbart than the one that Mr. Davidson gives in the work noticed above:

"Ideas are treated as forces which may be compounded, and whose mechanical relations and resultants may be stated in mathematical formulas. With such notions he could, of course, arrive at no conception of a free will or any true morality. To have will is nothing more than the mechanical resultant of his idea-forces. But in spite of these serious drawbacks, which tend to make education a mere mechanical matter, Herbart's contributions to the science of pedagogy were most valuable and lasting."

President Taylor's "Study of the Child" is something quite different from the conventional book on child-study. It is not an inventory of child-actions, child-words, and child-ideas and feelings, nicely ex-

pressed in tables and summaries and left with little attempt at interpretation or synthesis—a monument to their author's interest in facts,—but it is just what the secondary title expresses, a brief treatise on the psychology of the child. It is strongly marked by the method and spirit of the objective psychology, and could not have been written without the new insight from that quarter, but it also recognizes the fact that, at bottom, psychology is an introspective science. The matter of the book is well chosen, the plan easy and natural, and the style clear, while the more abstract parts are well set off by concrete examples.

Professor and Mrs. Bryan's "Republic of Plato" has been prepared with a view of bringing the ideas, methods, and spirit of that great master to bear more directly upon the teaching and education of the country. The object is a commendable one. The "Studies for Teachers" consist of careful analyses of the several books of the "Republic"—what it was once the fashion to call "arguments." These studies those who use the book will find very helpful. Following them is a general introduction, historical and critical in character. The editors have taken a hint from the current Sunday School Lesson Leaf: "In the Studies some golden sayings have been quoted in full, in the hope of making them current coin among us."

Dr. Oppenheim's "Development of the Child" is made up of a series of well-considered studies, written solely from the modern objective or strictly scientific point of view. We interpret the book to mean that the author took up for discussion a class of subjects that he thought very important and also very much neglected, and not that it expresses the full range of his pedagogical thought. His method and spirit are well shown by the chapter devoted to the value of the child as a witness in suits at law. After showing that the old writers on evidence placed the stress on the religious element involved in the sanctity of an oath, he proceeds to show that it should rather be placed on the child's ability to understand the facts involved in his testimony and correctly to report them. His argument is perfectly conclusive, but we fear that a majority of jurists and lawyers have not the scientific training to appreciate its force. The subject has obvious practical difficulties, and we are by no means sure that the dictum, "The only safeguard that can effectually preserve the common interest is the withdrawal of such child-evidence from courts of law as a well-informed man must, *a priori*, doubt," would remove them. Dr. Oppenheim finds in the profession of maternity the highest activity of woman, but he does not find that the new education provided for women in any way fits them the better for the performance of this activity. But this opinion is less discouraging than the old one, which was that it tended directly to unfit them. He holds that a careful and exact preparation for the work in hand has to a certain extent received recognition, that it

is one step of immense importance, one stride in the right direction; still, he contends that the young man enters much more fully into the enjoyment of the new education than the young woman, even if her education is described as "higher." "A young man's training," he tells us, "is designed to further his ability to accomplish definite work in the world; his sister's is still arranged on the plan of making her appear better cared for, more advantageously placed, better appraised in mental garments than her neighbors." It is quite safe to say that a majority of the young women now in colleges and universities will not take kindly to this view of the matter.

In her attractive volume, "Child Culture in the Home," Mrs. Mosher addresses to mothers, in a pleasant style, much sound instruction that they need to know and lay to heart. There are sixteen chapters, all bearing such practical titles as "The Emotions," "The Moral Sense," "The Training of the Will," "Manners," "Domestic Economy," and "Civic Duties." We have not discovered fresh or novel ideas in the book, but its old lessons, shaped anew and fitted to new conditions, will never go out of fashion, because they are essential to sound child-culture, and, in great degree, to the best interests of human life.

The *motif* in the preparation of "A Study of a Child," as stated by the author, "is the interest awakened in America and Europe by the child-study movement, the fascination that lies in the sayings and the doings of children, and especially the expressed desire of psychologists, physicians, and teachers for opportunity to study individual child records, both normal and abnormal." The book opens with an argumentative chapter, "Reasons for Child-Study in the Home," and then proceeds with the "record" which "is given exactly as it was originally written, with a few additional explanatory remarks concerning the course taken to produce the results recorded." These "results" are a large collection of facts observed by an intelligent observer in the first eight years of the development of an individual child, that is endorsed as healthy, happy, and intelligent, care being taken to interfere as little as possible with his spontaneity. They have slight connection, or rather none except what is furnished by chronological sequence. The large number of original drawings add to the value of the book.

The foregoing list of books suggest two or three things that are worth noting. One is the activity of the pedagogical mind of the country. These works all bear the date 1898, and are the accumulation of three or four months. It is not so very long ago that, to make up an equal list, one would have been compelled to run over a series of years, and then the books would have been only relatively as good. It is only within a few years that books of as high a character as several of these began to be written in the country. Again, the list shows, very happily, the range that our pedagogical litera-

ture is taking. The three great fields are all covered more or less fully — the science, the art, and the history of education. Unless all signs fail, the education of the country must be steadily improving.

B. A. HINSDALE.

BRIEFS ON NEW BOOKS.

*A model
classical
text-book.*

Professor Shorey's edition of the Odes and Epodes of Horace, recently published in "The Students' Series of Latin Classics" (Benj. H. Sanborn & Co.), is a text-book of such unusual value that it must be given more than the perfunctory mention usually accorded to publications of this description. There are annotated editions of Horace without number for college use, and it would seem at first thought that to add another to the number was about as unnecessary a task as a scholar could attempt. But an examination of this new edition not only justifies its existence, but sets a new standard of excellence for works of the class to which it belongs. To put the matter briefly, we doubt if there has ever before been brought to the preparation of a classical text for school use so complete a knowledge of the literature of all ages and so great a wealth of illustrative material as are condensed into the four hundred pages of Dr. Shorey's introduction and notes. There is such a thing, no doubt, as over-annotation, but this criticism does not apply to the apparatus with which the present volume is provided, and an examination of these notes, extensive as they are, reveals the fact that, so far from being padded, or eked out by the admission of pedantic trivialities, they illustrate the extreme of compactness, and that they contain nothing the scholar would willingly miss. The average college student, of course, could get along with much less help than is here offered, but for him the remedy is obvious enough, and the book has the great merit of providing the student (in or out of college) who is not of the average type with a richer treasury of comment, parallel passages, and Horatian echoes in modern poetry, than has previously been brought within the covers of one volume. Let us quote one note, taken almost at random, by way of illustration. The subject is from Ode IV., XIV., 31.

"Metendo: cf. on 4, 11, 30. For image, cf. Il., 11, 67, 19, 223; Catull., 64, 353-355; Verg., *Æn.*, 10, 513; *Æschyl.*, Suppl., 637; Gray, The Bard, 'And thro' the kindred squadrons mow their way'; Macaulay, Regillus, 23, 'Like corn before the sickle | The stout Lavinians fell'; Swinburne, Erechtheus, 'Sickles of man-slaughtering edge | Ground for no hopeful harvest of ripe grain'; Shaks., Tro. and Cress., 5, 5, 'And there the strawy Greeks ripe for his edge | Fall down before him like the mower's swath.'"

When one has hundreds of pages of this sort of thing, it becomes impressive. We may add that the quotations given in the notes are taken not only from Greek, Latin, and English literature, but also, although somewhat more sparingly, from the classical writers of France, Germany, and Italy. Yet,

in the face of all that has been given, the editor remarks, truthfully enough: "It would not have been difficult to add indefinitely to the quotations from English poetry, and the task of selection was not easy."

*Mr. Remington
as artist
and author.*

Home-keeping folks of steady habits may find Mr. Frederic Remington's bouquet of wild-life sketches, entitled "Crooked Trails" (Harper), rather dangerous reading. Mr. Remington's enthusiasm for the scenes he paints is infectious enough to tempt a sedentary man into exchanging the trusty arm-chair for the plunging bronco or the fickle canoe — as did the misguided attorney who figures as a sort of Tartarin in one of the present sketches. With the work of Mr. Remington the artist we are all more or less familiar. He is the delineator *par excellence* of the Indian, the cavalryman, the cowboy, and the "greaser," and the sharp realism of his pictures will make them of positive historical value to future generations, when the types and phases of American character he chooses to portray have disappeared from the shifting stage of our national life. With Mr. Remington the author we are not so familiar; but the present volume shows that Mr. Remington can write — if not nearly so well as he can draw — still fairly well. His book is not free from expressions of (to put it mildly) questionable taste, such as "Nature had slobbered all over Carter Johnson," and the like. These outbreaks are clearly efforts on Mr. Remington's part to seem "breezy" and off-hand; but they are clumsy and evidently forced. How well he can write when he is content to be himself, the following pretty bit of word-painting shows: "The colors play upon the senses — the reddish-yellow of the birch-barks, the blue of the water, and the silver sheen as it parts at the bows of the canoes; the dark evergreens, the steely rocks with their lichens, the white trunks of the birches, their fluffy tops so greeny green, and over all the gold of a summer day." All in all, Mr. Remington's book is a delightful one. Of course the pictures are the best part of it. There are forty-nine of them in all, and they are to the text what the gem is to the setting. The volume is a comely one, and it will make a tempting gift-book when the Holiday season comes again.

*History of a
famous literary
endowment.*

Miss Harriett Wright Smith's "History of the Lowell Institute" (Lamson, Wolfe, & Co.) describes an educational endowment, simply planned and effectively administered, which stands almost without a parallel. John Lowell, third of the name, was the son of Francis Cabot Lowell, who introduced cotton spinning into New England and for whom the city of Lowell was named, and was cousin to James Russell Lowell, the poet-professor. Dying in Bombay in 1836, while yet a young man, he left \$250,000, the half of his fortune, to the care of a single trustee who should have power to name his successor, always to be a member of the Lowell family, if one worthy

of the trust could be found. The income of the fund thus provided, except one-tenth which should be regularly added to the principal, should be expended in providing free public lectures to be given in the city of Boston by distinguished scholars of the highest attainments. The first lecture was delivered on December 31, 1839, by Edward Everett. Since then, more than fifty-four hundred lectures have been given by three hundred and fifty-two lecturers. The list of subjects includes the most important topics known to human philosophy, discussed by the most advanced thinkers of the age, of whom Agassiz, Guyot, Tyndall, Drummond, Rogers, Eliot, and Walker are worthy examples. The beneficial results of this endowment in the development of the culture of Boston cannot be estimated. Many epoch-marking books have been first presented to the public as Lowell Lectures. While the honorariums paid to the lecturers have been generously adequate to the service, the finances have been so skilfully administered that the original endowment has been about doubled.

*Luther,
the hero
and man.*

A well-balanced history of Martin Luther is certainly one of the most difficult things in the world to write. Himself a man of intense personality,—a sort of theological Bismarck,—his memory rejoices itself with devoted friends and laughs at impotent enemies; the calm dispassion which should characterize the biographer being a world's length from both. Dr. Henry Eyster Jacobs, author of the life of Luther, which makes the first volume of a series to be known as "Heroes of the Reformation" (Putnam), is Dean of the Evangelical Lutheran Seminary in Philadelphia and Professor of Systematic Theology therein—matters which array him among the great innovator's followers and admirers. Yet it is surely more humane to let the friends rather than the adversaries of any given person set forth his qualities, appreciatively and not without reverence, as in the case before us. Dr. Jacobs has been careful to keep on solid ground. The myths which have done much to obscure the real entity behind them are cleared away, and the triumphs and trials of a very human personality disclosed. Some of the more important documents on the other side are given in full, a welcome concession to impartiality. Nor is the book too voluminous, while its interest is heightened by many illustrations. What it has done for its famous subject may be summarized thus: Leaving him still the hero, it affords us a portrait of the man.

*What it is we
should know
about Music.*

Complaint has been rightly made by those best entitled to be heard in the premises, that modern fiction in general deals with the art of music as if it were something to be learned without painstaking—not an art with a science and history and literature of its own, but something of which it can be affirmed, "This is good—that is bad," empirically, by rule

of thumb, and without reference to any ascertainable canon of taste. Complaint has also been made by many and many a critic recently, that a book showing some real knowledge of the technique and history of the musical art, "Evelyn Innes" for example, is quite beyond the reach of readers (meaning the critics), and should be reconstructed on more popular grounds. Now comes Miss Hannah Smith to the rescue with "Music, How it Came to Be What It Is" (Scribner), which is a simple, attractive, and wholly comprehensible presentation of precisely what it is that every person of culture should know regarding the fundamental facts of music, serving also to point out to them the Cimmerian darkness of their ignorance in a startling number of cases. Almost everyone sets himself up as a literary or dramatic critic with at least some notion of the laws of construction in literature and the drama; this book will prove that critic upon critic of music assumes for himself a knowledge of musical construction by mere instinct. Miss Smith's work is commendable in every respect save one: she should have gone to anthropology instead of literary tradition for her account of the beginnings of the art she does so much to make comprehensible in its later developments.

*Studies of
animal
intelligence.*

Professor Wesley Mills, of McGill University, has collected, in a volume entitled "The Nature and Development of Animal Intelligence" (Macmillan), sundry memoirs, addresses, and discussions on animal psychology. After some general remarks he treats of feigning among squirrels, of hibernation among various animals, of psychic development of young animals, and closes with a discussion on instinct. The most valuable part of the book is the diaries showing the growth, physical and psychical, of dogs, cats, rabbits, guinea-pigs, pigeons, and chickens. While this work cannot be accounted a thoroughgoing connected monograph, it contains much good and suggestive observation, and opens up a fascinating field of study. The candid, cautious, thoughtful spirit of the author is to be greatly commended in this age of rash generalization. Like all who seriously study animals, Professor Mills finds in them an unsuspected mental complexity, a force and amount of psychic life, which is far beyond what the public grant them. He confirms the common belief that the woodchuck is a predictor of storms.

*The problem of
sex-control.*

The effect of food, both in its nature and quantity, upon the determination of the sex of developing organisms has often been the subject of experiment by the biologist, though not always with accordant results. Dr. Schenk, director of the Embryological Institute of the University of Vienna, has propounded a theory which has been much exploited of late in the daily press; this has now been given to the expectant public in an "authorized translation" (Schenk's Theory, the Determination of Sex; Werner). Fol-

lowing the suggestions of previous theories and experiments, the author finds a partial solution of the problem in a regulated diet. The experimental and statistical data given in support of his views, though interesting and perhaps suggestive to the physiologist, do not advance the theory beyond the experimental stage, nor are they adequate to command its wide acceptance in scientific circles, and are quite insufficient, in the present state of the question, to justify a popular faith in its efficacy. The greater part of the book is made up of an unorganized repetition and confused jumble of the various crude and conflicting theories advanced upon this subject since the days of Aristotle. There is neither a table of contents nor an index to guide the reader through this maze of rubbish. The translation is none too well done, and, as in the case of the original, no semblance of a bibliography of the subject appears.

*Early letters of
G. W. Curtis.*

The "Early Letters of George William Curtis to John S. Dwight" (Harper), edited by Mr. George Willis Cooke, have all the elusive charm — one of many — which attaches to an overheard telephonic conversation. The references to what the other fellow says are not eliminated, and a delightful opportunity to guess what the missing links might be ensues, most gratifying to Yankee inquisitiveness. Curtis was a boy in the Brook Farm School, sent there because it was probably the best secondary school in the country at that time. Curtis and the Farm being what they were, the resulting tale is not only a literary treat — which, considering the lapse of years, it very well might not have been — but a charming picture, replete with good humor, of departed ambrosial days. This latter aspect the editor has judiciously preserved by rescuing — to be chronistic — a daguerreotype or two of the time, as when he quotes from Mrs. Kirby to show us the youthful Curtis "as Fanny Ellsler, in a low-necked, short-sleeved, book-muslin dress, and a tiny ruffled apron, making courtesies and pirouetting down the path." There are, besides, a number of later letters "from the same to the same," which round out the value and worth of a very pleasant little book to read and to own.

*The American
Book Trade
of this century.*

A number of those things, technical and otherwise, in which collectors of books rejoice have been gathered together in the beautiful little volume printed for the Dibdin Club of New York, under the title "Book-Trade Bibliography in the United States in the XIXth Century." It contains full accounts of early booksellers' associations, of the conditions surrounding the book-trade in its beginnings in America, of the first "helps" which became catalogues and journals in later years, of the succeeding bibliographies which makes the book something very near that long sought for thing, a bibliography of bibliographies; and, in addition, it holds excellent bibliographies of the men who attained fame in the

bibliographic field, taking in the interesting careers of men as widely known as Charles B. Norton, Henry Stevens, Nicolas Trübner, Joseph Sabin, and Frederick Leypoldt. Then, by way of climax to this list of treasures, there is appended the full text of the "Catalogue of all the Books Printed in the United States. . . . Published by the Booksellers in Boston, January, 1804." The whole has been prepared by Mr. A. Growall, the managing editor of the "Publishers' Weekly," and is in excellent taste throughout, both in matter and manner. All this information has its value heightened, characteristically, by the announcement that a hundred copies and no more are printed for the non-members of the Dibdin Club in America. Possibly the weightiest thing in a book which contains nothing unimportant is the story of the life of the late Henry Stevens. This really eminent American was forced, against his will and strong desire, to purvey to the libraries of Europe, that of the British Museum in particular, numbers of works pertaining to America which are not to be found in this country at all. The persons responsible for this apathy, which has placed the finest existing collection of Americana in London rather than Washington, are, of course, the members of past American Congresses.

*Homer's women
misplaced.*

A curious discrepancy between aim and execution keeps "The Women of Homer" (Dodd), prepared by Mr. Walter Copland Perry, from being a work of real delight. His subject and the age are alike auspiciously chosen — something like Mr. George P. Upton's "Woman in Music" should result: old facts made new by artistic juxtaposition and an illuminating intelligence. The intention is, of course, to wrest Homer's women from one literary setting and place them in another; the fact stands before us in a scrappy, almost hasty, book, without an index, inconsecutive and illogical. Search may be made in vain for the first of the Homeric women, that dainty, fleeting impression of the pretty maiden returned to her old father's arms, —

"Many another bard some maiden sings —
Dearer to me Chryseis on the sands
Ages ago, —"

and the insistent dwelling upon the goddesses rather than the flesh-and-blood personages of the two epics is, after all, disappointing. So the work stands: too replete with Greek quotations and specialized Homeric knowledge for enjoyment by the many, too insistently written down to the many in other respects to make an appeal to the few.

*An appreciation
of Eugene Field.*

The time is not ripe for an adequate attempt to place the works of Eugene Field in the canon of English literature; but his friends are doing all that lies in them to make his position as a classic secure when the authoritative critique is finally prepared. Mr. Francis Wilson, comedian and bibliophile, is the last to lend himself to an exploitation of Field's

various excellences, personal and otherwise, and "The Eugene Field I Knew" (Scribner) is a very attractive person indeed. What the little book contains, however, is rather the raw material of the biographer than the finished product. We are somewhat at a loss to understand the reasons for including the facetious epitaph in the closing pages of the book. As a rule, Field's friends have been careful to keep all the work he did of this sort from the ears of the public, though not a few competent judges have held that it is here that his fame — such as it may turn out to be — is most secure.

BRIEFER MENTION.

The Roycroft Press, situate in the little town of East Aurora, N. Y., is turning out from time to time some choicely-printed volumes which lovers of artistic bookmaking should not overlook. Their latest product is a comely volume, bound in gray boards with back of rough green leather, entitled "Hand and Brain." It is made up of six essays on socialism, written by William Morris, Grant Allen, George Bernard Shaw, Henry S. Salt, Alfred Russel Wallace, and Edward Carpenter. The names of these writers alone are a sufficient indication of the literary quality of the essays, and they are given a mechanical setting which is fully up to the previous high standards of the Roycrofters.

The sixth volume in the new biographical edition of Thackeray (Harper) contain the "Contributions to 'Punch,'" which include "The Book of Snobs," the "Novels by Eminent Hands," the "History of the Next French Revolution," and many other matters. The connection with "Punch" lasted for about ten years, and was discontinued because Thackeray could not agree with the position taken by the paper toward Prince Albert, Lord Palmerston, and Louis Napoleon. It is interesting to read that it was Thackeray's intention to include the "Novels by Eminent Hands" with parodies of Dickens and himself, but that the publishers were not willing to have Dickens thus caricatured. Mrs. Ritchie says: "We read the 'Prize Novelists' for real stories, and longed for them to be finished, instead of always breaking off at the most interesting point."

Preceded by a careful essay upon the various versions of the Rev. S. R. Driver's psalms of David which have appeared in English from the time of Wycliffe, "Parallel Psalter" (Oxford Press) is a conscientious attempt to bring new readings to the better comprehension of these ancient songs. The work does not seem to be one that is destined for popularity, though this is unquestionably its intention. The Prayer-Book version of the Psalter stands on one page, with Dr. Driver's version over against it, — this latter showing every proof of a ripe and thoughtful scholarship, which has refused to sacrifice accuracy to literary attractiveness.

The "European History Studies," edited by Dr. F. M. Flin, which have been coming periodically to our table during the past year, are now sent out in a small volume by Mr. J. H. Miller, Lincoln, Nebraska. The studies are ten in number, deal with Greek and Roman history, and are to be warmly commended to teachers who understand the value of getting at the sources, even for the purposes of elementary work.

LITERARY NOTES.

The Macmillan Co. have added "Doctor Pascal," in Mrs. Serrano's translation, to their growing edition of M. Zola's novels.

An edition of the "Alcestis" of Euripides, prepared by Dr. Herman W. Hayley, has just been published by Messrs. Ginn & Co.

Messrs. D. C. Heath & Co. publish a pretty school edition of "The Vicar of Wakefield," edited by Professor William Henry Hudson.

The forthcoming life of the Rev. Dr. Newman Hall of London will be published in an American edition by Messrs. T. Y. Crowell & Co.

The Century Co. have just published a new edition of Dr. Weir Mitchell's "Far in the Forest," an admirable story first issued nearly ten years ago.

"The Gospel, Epistles, and Revelation of St. John," edited by Professor R. G. Moulton for the "Modern Reader's Bible," is published by the Macmillan Co.

The next publication of the "Brothers of the Book," of Gouverneur, N. Y., will be a volume of verse by Mr. Claude Fayette Bragdon entitled "The Golden Person in the Heart."

Dr. Ferdinand Schwill, of the University of Chicago, has written a text-book of the "History of Modern Europe," which work has just been published by Messrs. Charles Scribner's Sons.

"Wireless Telegraphy Popularly Explained," by Mr. Richard Kerr, is a very small volume just imported by Messrs. Charles Scribner's Sons, and provided with a preface by Mr. W. H. Preece.

Selections from Macaulay, Carlyle, and Mr. Ruskin make up the respective contents of three small books in the series of "Little Masterpieces," now published by the Doubleday & McClure Co.

Two important books of travel to be issued shortly by Messrs. Rand, McNally & Co. are "A Cruise under the Crescent" by Mr. Charles Warren Stoddard, and "Along the Bosphorus" by Mrs. Lew Wallace.

The G. W. Dillingham Co. have just put forth a revised edition of "The Complete Works of Artemus Ward," in a single handsome volume, with a portrait, numerous illustrations, and an introductory sketch.

"The Classics for the Million," being "an epitome in English of the works of the principal Greek and Latin authors," by Mr. Henry Grey, is a book that describes itself. It is an English production, and Messrs. Putnam's Sons publish it in this country.

"The Individual in Relation to Law and Institutions," being Part I. of a monograph on "The Individual and his Relation to Society as Reflected in British Ethics," by Professor J. H. Tufts and Miss Helen B. Thompson, has just been issued in pamphlet form by the University of Chicago Press.

"Great Words from Great Americans," edited by Mr. Paul Leicester Ford, is a pretty volume containing the fundamental documents of our constitutional history, besides the most famous addresses of Washington and Lincoln. It is a well-illustrated volume published by Messrs. G. P. Putnam's Sons.

The most remarkable of recent literary finds is one which we first saw mentioned a few days ago, although it is stated that the discovery itself was made in June. It is nothing less than a copy of the "Original Poetry by Victor and Cazire," of which every student of

Shelley has dreamed that he might be the possible discoverer, but which few have supposed would be brought to light in the waking world. The book is dated Hors-ham, 1810, contains sixty pages, and will be reprinted at once by Mr. John Lane. It has no absolute value as poetry, of course, but is historically of the same interest and importance as the equally famous "Poems by Two Brothers."

A valuable little book for those intending to take the Civil Service or other competitive examinations is "The Automatic Instructor," published by the St. Paul Book & Stationery Co. It is the work of a United States army officer, who attributes his success in a difficult competitive examination to the use of the system outlined in his book.

We are glad to note that "The Artist" of London has begun the publication of an American edition with a special supplement devoted to American art affairs. "The Artist" is one of the best of the English art journals, and this new departure should prove a success. Messrs. Truslove & Combs of New York are the publishers of the American edition.

Messrs. Ginn & Co. publish a revised edition of Professor James M. Taylor's "Elements of the Differential and Integral Calculus with Examples and Applications." The same firm has just issued a revised edition of Dr. A. P. Gage's "Elements of Physics," one of the best text-books of the subject that have ever been prepared for secondary schools.

In an artistic booklet of twenty-five pages, the trustees of the Kelmscott Press have published, through Messrs. Longmans & Co., "An Address delivered by William Morris at the distribution of prizes to students of the Birmingham Municipal School of Art, on February 21, 1894." The lecture is printed in the "Golden" type and will be followed by others in the same form.

A "school edition" of the "Latin Grammar" of Professors Gildersleeve and Lodge has just been issued by the University Publishing Co. It has about three-fifths the volume of the work of 1894, a condensation made possible by omitting a certain amount of historical detail and grammatical exposition intended for advanced students, but without any sacrifice of scientific exactness.

A beautiful edition of Mrs. Browning's "Sonnets from the Portuguese" is published by Messrs. George Bell & Sons of London, and imported by the Macmillan Co. In typography and decoration the volume is very similar to the edition recently issued by Messrs. Copeland & Day in their "English Love-Sonnet" series. Messrs. Bell's edition, however, is much smaller in form and sold at a cheaper price.

An excellent summary, the more interesting as emanating from a Catholic source, is the "Jerome Savon-rola, a Sketch," prepared by the Rev. J. L. O'Neil, O.P., of New York. The writer is an enthusiastic supporter of the great preacher's orthodoxy, and makes out a very strong case against those who see in him a rebel against the authority of the Holy See. Fra Bartolomeo's portrait is used by way of frontispiece, and the work, which has received the approval of Father O'Neil's ecclesiastical superiors, is given an excellent presentation by Marlier, Callanan & Co.

The death of Mrs. Blanche Willis Howard von Teuffel is reported as having taken place in Munich on the seventh of this month. She was born in 1847, in Maine. Her first success was obtained with the bright novel, "One Summer," which was followed by "Aulnay

Tower," "Guenn," "Aunt Serena," "The Open Door," and several other volumes of fiction. For the last twenty years or more she has lived in Germany, where she was married to Dr. von Teuffel in 1890. His subsequent insanity brought a tragedy into her life, and she wrote little during the last few years of her life. Her novels have an unflinching charm, and some of the elements of enduring value.

LIST OF NEW BOOKS.

[The following list, containing 135 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Bismarck: Some Secret Pages of his History. Being a Diary kept by Dr. Moritz Busch during 25 Years' Official and Private Intercourse with the Great Chancellor. In 2 vols., with portraits, large 8vo, gilt tops, uncut. Macmillan Co. \$10. net.

William Morris, his Art, his Writings, and his Public Life: A Record. By Aymer Vallance. Illus. in photogravure, etc., 4to, gilt top, pp. 462. Macmillan Co. \$10.

Life and Character of General U. S. Grant. By Hamlin Garland. Illus., 8vo, pp. 524. Doubleday & McClure Co. \$2.50.

The Life of John Paterson, Major-General in the Revolutionary Army. By his great-grandson, Thomas Eggleston, LL.D. Second edition, revised and enlarged; illus., large 8vo, gilt top, uncut, pp. 488. G. P. Putnam's Sons. \$3.50.

HISTORY.

The Establishment of Spanish Rule in America: An Introduction to the History and Politics of Spanish America. By Bernard Moses, Ph.D. 12mo, pp. 328. G. P. Putnam's Sons. \$1.25.

The Goede Vrouw of Mana-ha-ta, at Home and in Society, 1609-1760. By Mrs. John King Van Rensselaer. 8vo, pp. 418. Charles Scribner's Sons. \$2.

War Memories of an Army Chaplain. By H. Clay Trumbull. Illus., 8vo, pp. 421. Charles Scribner's Sons. \$2.

The Navy in the Civil War. New edition. In 3 vols., comprising: The Atlantic Coast, by Daniel Ammen; The Blockade and the Cruisers, by James Russell Soley; The Gulf and Inland Waters, by A. T. Mahan. Each with portrait, 12mo. Charles Scribner's Sons. Per vol., \$1.

Historical Tales. By Charles Morris. New vols.: Russia, and Japan and China. 2 vols., each illus., 12mo, gilt top. J. B. Lippincott Co. Per vol., \$1.25.

Grecian and Roman Civilization. By Fred Morrow Fling, Ph.D. 12mo, pp. 163. "Studies in European History." Lincoln, Nebr.: J. H. Miller.

GENERAL LITERATURE.

John Adams, the Statesman of the Revolution; with Other Essays and Addresses, Historical and Literary. By Mellen Chamberlain, LL.D. 8vo, gilt top, pp. 476. Houghton, Mifflin & Co. \$2.

A Short History of English Literature. By George Saintsbury. 12mo, uncut, pp. 819. Macmillan Co. \$1.50.

The Bibliotaph, and Other People. By Leon H. Vincent. 12mo, gilt top, pp. 233. Houghton, Mifflin & Co. \$1.50.

Guesses at the Riddle of Existence, and Other Essays on Kindred Subjects. By Goldwin Smith, D.C.L. New edition, with additions; 12mo, pp. 295. Macmillan Co. \$1.25.

Worldly Ways and Byways. By Eliot Gregory ("An Idler"). 12mo, uncut, pp. 281. Charles Scribner's Sons. \$1.50.

The New England Poets: A Study of Emerson, Hawthorne, Longfellow, Whittier, Lowell, and Holmes. By William Cranston Lawton. 16mo, pp. 265. Macmillan Co. 75 cts.

Collectanea: Being Certain Reprinted Verses as Written by Rudyard Kipling. 24mo, uncut. M. F. Mansfield & Co. 75 cts. net.

A Century of Indian Epigrams. Chiefly from the Sanskrit of Bhartrihari. By Paul Elmer More. 16mo, gilt top, pp. 124. Houghton, Mifflin & Co. \$1.

The Writings of Thomas Jefferson. Collected and edited by Paul Leicester Ford. Vol. IX., 1807-1815. Large 8vo, gilt top, uncut, pp. 533. G. P. Putnam's Sons. \$5.

Essays on Literary Art. By Hiram M. Stanley. 12mo, uncut, pp. 164. London: Swan Sonnenschein & Co.
A History of English Critical Terms. By J. W. Bray, A.M. 12mo, pp. 345. D. C. Heath & Co. \$1.
My Lady Sleeps: An Anthology. Selected by Katherine S. Page. 16mo, gilt top, uncut, pp. 233. L. C. Page & Co. \$1.25.

NEW EDITIONS OF STANDARD LITERATURE.

The Novels of Jane Austen. Edited by Reginald Brimley Johnson; illus. in colors by C. E. and H. M. Brook. In 10 vols., 16mo, gilt tops, uncut. Macmillan Co. \$10.

Democracy in America. By Alexis de Tocqueville. Translation by Henry Reeve, as revised and annotated from the author's last edition by Francis Bowen; with Introduction by Daniel C. Gilman, LL.D. In 2 vols., with portrait, 8vo, gilt tops, uncut. Century Co. \$5.

The Complete Works of Artemus Ward (Charles Farrar Browne). With a biographical sketch by Melville D. Landon ("Eli Perkins"). Illus., 12mo, gilt top, pp. 449. G. W. Dillingham Co. \$2.

Personal Narrative of a Pilgrimage to Al-Madinah and Meccah. By Captain Sir Richard F. Burton, K.C.M.G. "Memorial" edition; edited by Lady Isabel Burton; with Introduction by Stanley Lane-Poole. In 2 vols., illus. in colors, etc., 12mo, uncut. "Bohn's Libraries." Macmillan Co. \$2. net.

Poetic and Dramatic Works of Tennyson. "Cambridge" edition, edited by Dr. W. J. Rolfe. With portrait and vignette, 8vo, gilt top, pp. 887. Houghton, Mifflin & Co. \$2.

A Child's History of England. By Charles Dickens; with illustrations from photographs by Clifton Johnson. 8vo, gilt top, uncut, pp. 400. Houghton, Mifflin & Co. \$2.50.

Contributions to "Punch," etc. By William Makepeace Thackeray. "Biographical" edition, edited by Anne Thackeray Ritchie. Illus., 8vo, gilt top, uncut, pp. 759. Harper & Brothers. \$1.75.

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 Ruins of Xkichmook, Yucatan. By Edward H. Thompson and George A. Dorsey. Illus., large 8vo, uncut. Chicago: Field Columbian Museum. Paper.

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HAROLD FREDERIC.

American fiction could ill afford to lose so good a writer as Harold Frederic, who died at Henley, England, on the nineteenth of October. His reputation as a novelist was hardly more than ten years old, but it was firmly fixed, and we had come to think of him as one of our foremost story-tellers, as one to the growth of whose powers there was no readily assignable limit. That he should have been taken away in the very prime of life — for he had only completed his forty-second year — is of itself a happening sufficiently tragic, and the tragedy becomes heightened by what is reported of the circumstances under which he died, for the despatches state that he had fallen into the hands of those fanatics who deny the efficacy of the scientific treatment of disease, and that he was refused the medical attendance which might, it is claimed, have averted the disaster of his early death. If this be true, a heavy indictment lies against those who were responsible for the neglect, and they stand condemned morally even if they are beyond the reach of the civil law.

Harold Frederic was born on a farm in central New York, August 19, 1856, of an ancestry in which English, French, and Dutch elements were commingled. His childhood was familiar with poverty, and his schooling ended with his fourteenth year. Forced thus to become a self-educated man, his subsequent career gave evidence once more of the truth — which some seek to minimise or even to deny — that education is none the less education because a man gets it by his own unaided efforts — that the education gained in this strenuous way may be of a more solid kind than that attested by a parchment certificate. After a few years of employment, first as office-boy, then as draughtsman, then as retoucher of photographic negatives, Frederic found himself landed in journalism, and speedily made his way to the front. At twenty-four, he was one of the editors of the Utica "Observer," at twenty-six, he became editor of the Albany "Evening Journal," at twenty-eight, he was engaged by the New York "Times," and sent to London, as correspondent for that newspaper. Since 1884, then, his

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career has been public property, and we are now left sadly wondering at the position he created for himself during the last fourteen years of his life, and at the amount of serious work that he had accomplished before he died.

It was, we believe, in this first year of his English life, that we first saw the name Harold Frederic in print. It was signed to a short paper in the "Pall Mall Gazette," written "by an American in London," and devoted to an account of the condition of literary affairs in the United States. We well remember asking ourselves who this man could be, whose name was wholly unfamiliar, yet who wrote with so much assurance and intelligent grasp of his subject. It was not until some three years later that the name again attracted our attention, when it was attached to a striking story called "Seth's Brother's Wife," which began to appear serially in one of the magazines. From this time on — which amounts to saying for the past ten years — the name has been well known to all American readers, and has come to stand for good literary work, conscientiously performed, in whatever field of activity its owner might choose to engage.

As a correspondent, Mr. Frederic's work has become very widely known indeed during recent years. His London letters, printed in a number of our leading newspapers, have been the most interesting of their kind, full of energy and ideas, bringing a trained mind to bear upon current questions of politics, society, and art, and embodying as much of style as could reasonably be expected of a writer who used the Atlantic cable for his instrument. Moreover, on at least two notable occasions, Mr. Frederic was not content with providing for his American public the news supplied to his hand in London, but set out to obtain news of his own by direct investigation. It was in 1884, at the outset of his career as a newspaper correspondent, that he made a personal inspection of the cholera-infected districts of Southern France and Italy. He visited Marseilles and Toulon in the days when the population of those cities was panic-stricken, and his letters upon the subject were an important contribution to our knowledge of the epidemic at a time when it was feared that even our own country was threatened with invasion by the dreaded plague. The second of the occasions referred to was in 1891, when the recrudescence of Jew-baiting in Russia was made the subject of a personal investigation by Mr. Frederic, the result of his observations being published the following year in a graphic and impressive work

entitled "The New Exodus: A Study of Israel in Russia."

This work, and the newspaper correspondence which he carried on for fourteen years, gave Mr. Frederic considerable prominence as a student of public affairs, and his firm grasp of political problems made him something of an authority upon contemporary history. All this work, however, is of a sort soon to be inevitably forgotten because essentially ephemeral. But Mr. Frederic's fiction is not ephemeral, and has won for him a high place among American novelists. Eight volumes of that fiction have already been published, and two more will make the list complete. Ten volumes in ten years is not a bad record, when we consider that their author was by vocation a journalist, and a man of letters only by avocation, especially when we consider that the ten volumes are of a far higher character than the work of most journalists, that they are reasonably free from those touches of crudeness and vulgarity that few journalists are able to exclude from their attempts to produce literature of the serious sort.

The ten volumes are these: "Seth's Brother's Wife" (1887), "The Lawton Girl" (1890), "In the Valley" (1890), "The Return of the O'Mahony" (1892), "The Copperhead" (1894), "Marsena, and Other Stories of the War" (1895), "The Damnation of Theron Ware" (1896), "March Hares" (1896), "Gloria Mundi" (1898), and "The Market Place," promised for publication next year. Of the eight volumes that are already contained between covers, "March Hares" and "The Return of the O'Mahony" are extravaganzas, and stand apart from the rest. Neither of them would we willingly miss, for they display a richly humorous side of the author's fancy, the existence of which would hardly be suspected by readers of his other novels. The second of the two just named, in particular, has never enjoyed half the popularity it deserves; for exuberant vitality it outranks the others, although this character is doubtless gained at the expense of more artistic qualities. From the other six novels that stand on the shelf, "In the Valley" stands apart as a work of historical fiction, in the sense that it deals with a bygone period. We make this distinction because all of the six are historical in a wide but very genuine sense of the term. Of "In the Valley," which deals with the Revolutionary period of our history, and with the events that prepared the way for an American victory at Saratoga, we do not hesitate to say that it is one of the best historical novels that

we have, a strong and vivid portrayal of one of the most stirring and pregnant periods in our national annals.

Five books remain for a few words of characterization. They all deal with the region and the period that the author knew so well, the central New York of the sixties, seventies, and eighties. They accomplish for that region and that period the work of analysis and portraiture that so many of our writers are doing for other regions and contemporary periods. Two of them reproduce for us the feeling with which the old North viewed the Civil War, and show us the cross-currents of sentiment and the conflicting passions that divided non-combatants as well as combatants. Two others are more strictly domestic in their interest. The fifth, by common consent Mr. Frederic's most successful novel, has for its theme the warfare waged by two religious ideals in the battle-field of a man's soul; but even this powerful work is at the same time a richly observant study of provincial American society. We may perhaps be permitted to quote, in closing, a few words that we wrote of this powerful fiction at the time of its appearance two years ago: "Mr. Frederic has aimed to produce a great and typical picture of American life, and an unerring instinct has taught him that such a picture must be concerned with the life of a small community rather than with the more attractive but also more sophisticated civilization of the great cities. It is in the small community that the main-springs of a nation's strength are to be felt most distinctly and the elements of its weakness most clearly discerned; it is here that its fundamental ideals are most naively offered to the view." These words were written of "The Damnation of Theron Ware," but their application extends to the greater number of Mr. Frederic's novels, and for this reason they are here reproduced.

THE BYGONE LYCEUM.

When, in the early thirties, Emerson, cut adrift from his church and his livelihood, began his forty years of platform work, the American lecturing system may be said to have its most definite beginnings. It is the old story of the mustard seed: there has sprung up a great tree, and the European celebrities come and lodge in the branches. Its like has existed nowhere else in quite such luxuriance. When Archibald Forbes thought of a lecturing tour in England, after the Russo-Turkish war, he had no precedents, and was forced to barnstorm the country under the guidance of a theatrical manager. Jona-

than's lecturing machinery was still a "foreign devil" to John Bull, for America, which led the way in establishing an organized system, has all along retained pretty much what a furnisher would call an exclusive design.

The unit of the system in its completeness was the Lyceum, the idea of which is now concrete only to the old and middle-aged, and whose rise, decline, and fall have yet to find their historian. In a general way, the term denotes the various organizations which, flourishing or languishing as the local thermometers of "culture" registered high or low, once existed in city and village alike throughout the Northern States, with the improvement of the community as their especial aim, and the delectable exhibition, in courses of lectures covering the winter months, of the intellectual lions of the day as a corollary. It is difficult for the present generation to realize the importance of this institution; the weekly lecture was the social event before which all other engagements must needs give way, and it often stood in lieu of the inaccessible theatre or the forbidden dance.

The history of popular lecturing in this country would seem to fall into three periods: the first, roughly bounded, ends with the Civil War; the second, some twelve years ago; while the third is still with us. Of the early days, and Emerson's first Boston lectures, we have a sympathetic picture. "Who that saw the audience," says Lowell, "will ever forget it, where everyone still capable of fire, or longing to renew in himself the half-forgotten sense of it, was gathered? Those faces, young and old, agleam with pale intellectual light, eager with pleased attention, flash upon me once more from the deep recesses of the years with an exquisite pathos. . . . I hear again that rustle of sensation, as they turned to exchange glances over some pithier thought, some keener flash of that humor which always played about the horizon of his mind like heat-lightning, and it seems now like the sad whisper of the autumn leaves that are whirling around me."

Other men of letters followed Emerson, and lecturing began to grow in favor. It paid but meagrely at first. Holmes tells a story of "Emerson's coming to my house to know if I could fill his place at a certain Lyceum so that he might accept a very advantageous invitation in another direction. I told him that I was engaged for the evening mentioned. He smiled serenely, saying that then he supposed he must give up the new stove for that season." By the time of the war, the lecturing field was crowded and the Lyceum system widespread. There is in the possession of the writer a bundle of old letters to whose yellowed paper and faded ink the signatures of men famous in literature and public affairs lend a revitalizing touch. They all pertain to lecturing, and were written during the Civil War to the secretary of a Lyceum in a town of western New York. Here are letters from statesmen, judges, bishops, war correspondents, editors, men of letters, merchants, lawyers, philanthropists, orators, and travellers; from politicians who were too busy to lec-

ture and politicians who had little else to do, poets open to persuasion and a poet who could not be lured, a man who had been president and men who were ambitious to be president; and, not the least interesting, letters from the Lyceum secretaries who talked of the great ones for whom they were angling as though they were commodities to be bought and sold.

Those were the days of the giants, but the giants had their host of pygmy imitators, and in perusing these old letters no point is more striking than the present comparative unfamiliarity of the names of most of their authors. What, for example, do the names of MacGowan, Edwin James, Murdoch, or even the once celebrated E. H. Chapin, now mean to us? What legacy has been left us by Richards, who used to sugar-coat science for the crowd, and whose popularity permitted matinees for children? Where, outside the annals of journalism, do we meet with the names of W. C. Prime, Manton Marble, or Benjamin F. Taylor? Yet all had their vogue, and this one sentence of Taylor's, "My protracted absence with the Army of the Cumberland has served to confuse my lecturing arrangements," is indicative that there were those among them who stood near the pulse of the stirring life of the time. Bishops Clark and Simpson, good men both, the latter the man whom Lincoln regarded as the greatest orator he had heard, are shadowy figures; and to how many to-day comes as a familiar sound the name of "Edmund Kirke," the pen-name of J. R. Gilmore, who was at one time entrusted with what proved a bootless mission to the Confederacy? What memories of defunct issues that once were live are stirred by this voice from the past: "My subject," he writes, "will be 'The Southern Whites: their characteristics, and their relation to the future of the Union.' It will, naturally, be largely descriptive and humorous, but while it will contain nothing to offend the abolitionist or anti-abolitionist, it will give the Vallandigham school of Copperheads 'Hail Columbia.' I wish this distinctly understood and assented to by you, as, like a certain old lady of everybody's acquaintance, I like to have 'my say.'"

This was the season of 1863-4, and the men of affairs found other wine-presses to tread. Thus, Seward, writing from Washington, pleads in excuse that "my engagements obliged so early a return to this place." "I shall be required at Washington," writes Fernando Wood; and Washington again claims the presence of Holt, the Judge-Advocate General. Henry Winter Davis's duties "are too engrossing." "With my present engagements," says Charles Sumner, "I dare not promise myself." Reverdy Johnson's outlook is certain "to keep me in work"; Edward Everett has "not accepted any invitations to speak the ensuing season"; ex-President Franklin Pierce declines without explanations; and Wendell Phillips, in a scrawl that speaks of haste more than his assertion of the fact at the close, with a half promise, thrusts the whole consideration of the matter months forward into the uncertain future.

These men, however, with the exception of Phillips, were hardly "regulars" in the lecturing phalanx which Emerson indisputably led. Among the professional lecturers, few were more sought after than John B. Gough and Henry Ward Beecher. Gough's agent announces by circular that he is booked for months to come; and one of the Lyceum secretaries states on the eve of Beecher's return from his memorable trip to England: "There is a pile of letters a foot high waiting his arrival, all of which relate to lectures."

Another favorite was the comedian James H. Hackett, the Falstaff of his generation, who found time outside his theatrical work for occasional readings. He was much in demand, but difficult to pin down to a definite date, and there are in my pile several letters in his nervous, old-fashioned hand, anent one of the attempts to secure him. He makes an interesting confession as to his professional rewards. He had received an offer of \$100 from Albany, a compensation which, he asserts, "approached nearer to such as I can obtain by four nights acting upon the stage."

Naturally, in a collection like this there are letters from such platform celebrities as Curtis, Holmes, Holland, Bayard Taylor, and Anna Dickinson; but their correspondence contains but little of general interest. Curtis was then in the thick of that struggle to liquidate a publishing-house debt which he might have legally avoided, but which, like Scott, he chose to shoulder. The five letters in his hand, trifling though they are, reflect everywhere the "heart of courtesy" which this first gentleman of America so markedly possessed. Holmes's letters, like everything he touched, bear the imprint of his personality. This is rather a model declination: "I have got tripped up at starting," he says, in breaking an engagement by reason of sickness. "I hate to disappoint an audience as much as any lecturer can. I have strong personal motives for carrying out my plan for that lecturing trip during that vacation. Nothing but necessity would have forced me to relinquish it, and that I am sure will prove a sufficient apology." This same Lyceum also made an attempt to entice Longfellow. In a dainty monogrammed note from Nahant the poet replied: "It would give me great pleasure to accept your invitation if I ever appeared in the character of lecturer. As I do not, I must decline."

The drama of the present was at that period too absorbing for interest in things literary or philosophic, and the subjects proposed in these letters are, with rare exceptions, pertinent to the struggle then in progress. Thus, we have "The Southern Whites," "The State of the Country," "The Probable Issues of the War," "The Way of Peace," "The National Heart," and "The Crisis of the Nation." Politics, hitherto tabooed from the Lyceum, began to overshadow all else.

From the point of view of our day, when the best-known lecturers receive from three to five hundred dollars a night, and Stanley toured the country at

the rate of a hundred and ten thousand dollars for a hundred and ten lectures, the prices paid these men seem paltry. A hundred dollars was then considered munificent hire for a Lyceum lecture, and equally so, it is likely, in many instances by the lecturers themselves. Both Gough and Beecher could ask and easily get a hundred and fifty dollars; Holmes, Agassiz, Phillips, Butler, and Everett valued their services at one hundred dollars; Bayard Taylor was satisfied with sixty; and George William Curtis, with a modesty that is characteristic, rated himself in the fifty-dollar category with Manton Marble, Benjamin F. Taylor, Bishop Clark, and Charles Carleton Coffin.

After the war, conditions changed. Up to this time the lecturers had been largely their own business managers, and dependent upon the invitations they might receive. A tendency toward centralization of management now set in. The Lyceums of the West pooled their interests in the securing of prominent lecturers from the East, and — suggested, it is likely, by this — came the establishment of bureaus for the supply of the Lyceums and the introduction of the methods which have been stigmatized as "lecture brokerage." Prices rose, and by the early seventies, and the coming of Major Pond — the Warwick of the modern lecture-world, who infused a new spirit into the business — the organized machine got fairly under way. Illustrative of the change which came about, it may be said that Curtis latterly received from two hundred to three hundred and fifty dollars a lecture, and Gough's annual income from this source exceeded thirty thousand dollars.

In the changed conditions, however, were the beginnings of the downfall of the Lyceum. The rise in prices brought a natural influx of mediocrity into the field, which cheapened the abler men and degraded the Lyceum system into what Dr. Holland characterized as "a string of entertainments that have no earnest purpose, and minister to no manly and womanly want." As early as 1868, Colonel Higginson noted a change of tone and the passing of the orthodox Lyceum lecture. "The scholar," he wrote, "recedes from sight, and the impassioned orator takes his place." By 1874 the decline of the Lyceum itself had obviously begun. The platform was losing its former leaders — the men who had given America a literature, who had made the Lyceum's existence possible, who had denounced slavery, and who had taught the liberty of conscience, — and the public was offered the stimulus of music and operatic effects to relieve the tedium of its lectures. Popular interest flagged more and more, until now, although "there are more lectures given than ever before," as Major Pond said in a recent letter to the writer, "a regular Lyceum course is known only in the memory of the people past middle life."

There has succeeded the period of "stars." Foreign invaders, with high hopes of plunder, are ever among us with varying fortunes; the Conan Doyles

fail where the Ian MacLarens prosper; our own men of letters still lecture, but in the main before some convention, or at some civic, reform, or liberal club dinner. The old-time Lyceum audience whose average portrait the "Autocrat" has drawn so well no longer gathers. "Front seats: a few old folks, — shiny-headed, — slant up best ear towards the speaker, — drop off asleep after awhile, when the air begins to get a little narcotic with carbonic acid. Bright women's faces, young and middle-aged, a little behind these, but toward the front, — (pick out the best and lecture mainly to that). Here and there a countenance sharp and scholarlike, and a dozen pretty female ones sprinkled about. An indefinite number of pairs of young people, — happy, but not always very attentive. Boys in the background, more or less quiet. Dull faces, here, there, — in how many places! I don't say dull *people*, but faces without a ray of sympathy or a movement of expression. They are what kill the lecturer. These negative faces, with their vacuous eyes and stony lineaments, pump and suck the warm soul out of him; — that is the chief reason why lecturers grow so pale before the season is over."

The lapse of four decades precludes the gathering again of that audience. The fact that we are now intellectually almost one country, and not several differing provinces, has stripped the lecturer of something of the glamor attached to that which is foreign. His message has preceded him. "When all can read, and books are plentiful, lectures are unnecessary," is the dictum of Dr. Johnson, which Miss Repplier tellingly quotes in her "Gentle Warning to Lecturers," and it perhaps best explains why the real Lyceum belongs to the past, and what makes improbable a true renaissance. For although the University Extension movement is a legitimate child of the Lyceum, the revival of lecture courses brought about by its influence is a thing apart.

The good which the Lyceum wrought it is impossible to estimate. A "general toleration of all men and all opinions," "the education of the public taste in intellectual amusements," a higher "standard of excellence in English and its utterance," and the untiring championship of "universal liberty," — these Dr. Holland regarded as foremost among the quickening influences of the popular lecture while the Lyceum was yet undegenerate.

MARK LEE LUTHER.

COMMUNICATIONS.

"WOULD BETTER" FOR "HAD BETTER."

(To the Editor of THE DIAL.)

In this part of the English-speaking world there has sprung up of late years a form of expression that is becoming wide-spread, at least in colloquial, newspaper, and schoolmaster English; it has not been used by any good writer that I know of. Attention has never been called to it, so far as I have observed, and I bring it up merely to find out to what extent the usage is becoming

general. I refer to the use of "would better" for the idiomatic "had better" in such sentences as these: "You would better see about it yourself." "The man who meditates throwing — out of the convention would better put on asbestos gloves before trying it."

The origin of such an unidiomatic, illogical locution may be due to the schoolmaster's diagram, which in general tends to level the idioms of our speech to the weak, insipid English more easily analysed by the diagram-formule, — a passing fad in English instruction, at least here in the West, that has done more harm than its advocates are aware of. I know nothing more destructive of idiomatic, and hence effective, English speech than the popular school methods of parsing and diagramming.

Another explanation I offer is, that "would better" for "had better" may have arisen in the common speech by analogy with "would rather" for "had rather," both of which are in good use. It seems more likely, however, to be a conscious effort on the part of the purist, regardless of idiom, to put his speech in accord with his notions of grammatical correctness.

"You had better" is, in the process of evolution, from an earlier "You were better" (Anglo-Saxon *Eow waere betere*), meaning "It were [would be] better for you." You, originally a dative, came, in time, to be mistaken, on account of its position, for a nominative, as in "If you please," and the usage then became extended, as in Shakespeare's "She were better love a dream" (T. N., 2. 2), "I were better to be eaten to death" (2 Hen. IV., 1. 2), with which compare in Bacon's Essays, "For certainly, *you were better* take for Busnesse a Man somewhat Absurd than over Formall" ("Of Seeming Wise"), and "In a word, a *Man were better* relate himself to a Statua, or Picture, then to suffer his Thoughts to pass in smother" ("Of Friendship").

"You were better" became in time "you had better," probably by analogy with such forms as "had come," "had gone," for earlier "were come," "were gone," according to the prevailing rule for the conjugation of intransitive verbs, as in modern German.

But no man with Anglo-Saxon instincts, or with red blood in his veins, is going to use "would better" either in speaking or in writing. It is unhistorical, unidiomatic, and defies all logical analysis.

EDWARD A. ALLEN.

University of Missouri, Oct. 22, 1898.

THE MUSES AND THE CUBAN WAR.

(To the Editor of THE DIAL.)

Students of early poetry have heard more or less of the theory of "communal authorship," according to which primitive poetry just *grew*, without having any author at all in the modern sense of the term. However much truth or falsehood there may be in this view, there is a sense in which certain kinds of verse have a communal genesis. Mrs. Julia Ward Howe was to all practical intents and purposes the author of that soul-stirring war lyric,

"Mine eyes have seen the glory of the coming of the Lord,
He is tramping out his vintage where the grapes of wrath are stored."

but she was something more than its individual author; and that is, the point at which the electrical force of a Nation's deep and unified moral feeling was discharged. Granted the highest possible poetic genius, and yet she could never have produced that particular poem under

any other condition than that of a great people awayed by the deep feeling which it expresses. And this gives us a key to the problem of Cuban War lyrics which some of your correspondents have recently raised. If the masses were pervaded by a deep, unified, and well-defined moral sentiment in the recent struggle, then the friends of the muses have reason for serious concern over the failure of that struggle to produce even one lyric which could be put by the side of such work as Mrs. Howe's "Battle-Hymn" without betraying at once its utter lack of the qualities necessary to really great war verse. We say *failure* without any hesitation; a war lyric of the higher type will sing itself into the hearts of the people at once, without waiting to be hunted up and introduced by the students of literature. If, then, this unified moral feeling was present and could not find utterance, poetical ability must be at a very low ebb among us. If, however, (we make the suggestion with fear and trembling) there was no unification of moral sentiment; if any chance group of citizens who met together took about as many different views of the war as there were individuals present; if the less intelligent classes were confessedly following the yellow journals; if the thinking classes were either wholly convinced, or even strongly suspicious, that there would have been no war except for these same journals and the baser element in Congress; if even those who were hearty believers in the war *for its declared purpose* foresaw the inevitable movement to carry it far beyond that purpose, and into regions of doubtful expediency and morality, — then we may easily take the most hopeful view of current poetical ability in America, and still feel no surprise that the verse of the struggle rose no higher than strained rhetoric about the eagle and the flag, ingenious quips about bottling fleets, etc. These alternatives are sincerely believed by the writer to cover the entire ground: "*The lady or the tiger?*" Let each reader decide for himself.

W. H. JOHNSON.

Granville, Ohio, Oct. 25, 1898.

NATIONAL PRIDE AND HISTORICAL ACCURACY.

(To the Editor of THE DIAL.)

Spanish historians may be trusted to give a good account of themselves when the time comes for them to chronicle the naval events of the late war in a way as little mortifying as possible to the pride of posterity. Much ingenuity and perhaps some lying may be looked for. But in the art of extracting balm, and even matter of gratification, from a tale of national disaster, the Spaniards can hardly hope to outdo the average British historian of the naval actions of the war of 1812. The latest considerable British writer to distinguish himself in this respect is Mr. Charles Oman. In his for the most part capital little "History of England," Mr. Oman, after cautiously admitting that "on three successive occasions" in 1812 the English frigates engaged had possibly a shade the worst of it, goes on cheerfully to say that "In course of time the American vessels were hunted down and destroyed by our squadrons"! This belated bit of "war news" ought to prove as agreeable a surprise to most of Mr. Oman's countrymen as did Mr. Cunningham Grahame's discovery that Dewey's victory at Manila was won by British gunners. Seriously, it is a comfort to know that such preposterous slips as the one cited above are extremely rare in Mr. Oman's widely used histories.

W. R. K.

Pittsfield, Mass., Oct. 20, 1898.

The New Books.

OUR RESPONSIBILITY, NATIONAL AND INTERNATIONAL.*

The essays gathered together by Professor Woolsey have already been separately given to the public in recent years as contributions to periodicals, and bear the marks of their original destination in an occasional sketchiness and some repetition. They deal with the Cuban Question, the future of Hawaii and the Philippines, the Inter-oceanic Canal, the Fisheries Question, the Arbitration Treaty of 1897, and "The President's Monroe Doctrine." Although a number of the questions here discussed have reached stages of development hardly to be foretold when these essays were written, the book is to be welcomed by those who now seek the true solutions. The same deliberate and judicial mind that marked the elder Woolsey appears in all these pages, and they must appeal to a very large class of thoughtful men, not because they say anything unexpected, but because they appeal to and fortify a kindred habit of mind.

Mr. Powers, on the other hand, in a most remarkable and able paper, goes deeper, and breaks new ground for thought. He asks the question, why it is that the American people, in the course of one brief year, seem to have changed so radically their attitude with reference to foreign policy. Before this recent war came upon us, the great mass of Americans were content to say "America for the Americans," and to leave the Old World to its own areas and its own devices. To-day the same great majority contemplate with jocund serenity the annexation of Porto Rico — perchance of Cuba — and, going far overseas, of Hawaii and the Philippines. A second question follows: Does this change betoken a *revolution* in American national purposes, or is it merely a *revelation* — a revelation of a hitherto unrecognized stream of tendency? Mr. Powers decides for the latter, and proceeds most forcibly to illustrate his thesis. Washington's advice, in his farewell address, when he urged avoidance of political entanglements with the Old World, and pointed the gaze westward upon our great undeveloped continent, was a warning. Recognizing already the rising tendencies of his

indefatigable fellow-countrymen to "go in and possess the land," he anxiously directed their attention along the line of least resistance — toward the interior of their own continent. But the bounds that Washington's dying gaze rested on were too strait; and within four years, Jefferson, the strict constructionist, voicing the American mind, first tested the elasticity of the Constitution in the annexation of Louisiana — a land of alien race and alien institutions, and as far away from the banks of the Potomac as are the Philippines to-day. Again in 1848, by force and the sword, we entered upon the possessions of another alien race — possessions which were removed from our borders by supposed deserts, more difficult of passage than a Pacific Ocean. So too, in 1866, we bought an outlying domain, far from our centres of population, and not to be reached across American soil. Thus a trend of national expansion, regardless of alien race and institutions, or of physical barriers, has been set up, which recent events, according to Mr. Powers, but further express, — although he emphasizes the fact that now for the first time this trend brings us face to face with races beyond our powers of assimilation, with climates beyond our powers of adaptation, with neighbors fully as strong as ourselves.

If to-day we ask for the reasons in favor of the forward policy which the Spanish War has made attractive to so many minds, we are furnished with a goodly number, each with its special group of advocates. We are told by some that the glorious Star-spangled Banner should never recede from any spot on which it has been planted, and this for mere sentiment's sake, regardless of the right or wrong that placed it there. Others speak of our "mission," as the most intelligent and most developed of the nations, to carry our civilization and our institutions into less favored lands, and thus to preach liberty, fraternity, equality. Many ambitious masters of industry see the commercial fields of the oldest East lying ripe for a grand harvest, and desire to take possession of them for Yankee exploitation. From not a few of the religious newspapers and assemblies comes a similar idea as regards the great field of heathenism, which offers them an abundant opportunity, once covered by our national flag. More thoughtful men than any of these tell us that in virtue of a situation which is new, yet into which we as a nation have drifted, a new responsibility now exists as a fact, whether we like it or not. Others, again, concede the strangeness and the risk of all that

* AMERICA'S FOREIGN POLICY. Essays and Addresses, by Theodore S. Woolsey, Professor of International Law in the Yale Law School. New York: The Century Co.

THE WAR AS A SUGGESTION OF MANIFEST DESTINY. By H. H. Powers. Philadelphia: Annals American Academy of Political and Social Science.

now seems impending, but console themselves and us with the proposition that this coming touch with the larger world of international affairs will sober and steady us as a nation, banish "shirt-sleeve diplomacy" from our service, and enable us to stand among the peoples of the earth respecting and respected.

Those who think differently cannot afford to brush all these arguments aside with impatience, as they safely may do with the first. They must rather give reasons for the faith that is in them, and present their counter-plea. They ask, then, in the name of consistency, what was the proclaimed purpose of this war, and how the American people can stand before the gaze of the world, and especially of our neighbor republics to the southward, if a war of liberation and humanity is diverted into a land-grabbing exploit. They emphasize with prolonged emphasis the home needs of this nation, and ask if all its surplus energy is not demanded to solve the weighty problems — political, financial, and social — that to-day confront us. They point to "the machine," overshadowing and imperilling all our free institutions; they note the arrested development in the whole matter of currency reform, where the prospect seemed so bright less than a year ago; they suggest that the claims of organized labor and the peril of organized capital need the full attention of all our minds, if catastrophe is to be averted from the republic. Again, they assure us that while it is true that the annexations of Louisiana, of Texas, of the farther West, of Alaska, mark a century's trend and were made through conquest not only of alien institutions, but also of obstacles of remoteness and inaccessibility, the present situation lures us to a sphere of empire differing in kind from all that preceded it. They dwell with eloquent words on the barriers of race, of climate, of Old World cabals and armaments. But the argument culminates in the thesis that democratic government and colonial administration for inferior races are essentially antagonistic. Democracy in its very essentials offers to the world not only freedom but equality; it knows no dependent classes, no clients; it dare not withhold from anyone a share in the disposal of his own destiny. Colonial government, on the other hand, is the work of a benevolent despotism, and is best administered by an autocracy or an aristocracy — witness the colonial history of Great Britain and of Holland. Moreover, it is the work, when not characterized by maladministration, of a trained civil service which has been spe-

cialized and made efficient and expert by more than a century of experience with its warning failures and its stimulating successes. Such a system must grow on each soil; it cannot be borrowed or imitated.

The advocate of "the old ways" concedes and accepts Mr. Powers's fruitful thought — that we stand but on the highest point of a rising wave: that natural law has expressed itself in a century's trend. But he also suggests that the natural law in the social sphere is but the resultant of multitudinous forces, and of these every man's opinion is one. For thirty years, nearly, before the Civil War, the whole trend in the North seemed to be toward abstention from any meddling with the "peculiar institution"; yet a few "inspired fools," from Garrison to Sumner and Mrs. Stowe, set up a small movement which finally mastered and changed the trend and made a stream as wide as the North, on which were borne the Emancipation Proclamation and the Thirteenth Amendment.

To-day a class of thoughtful minds, scattered throughout the land, seek to sway and master the trend. They point the American people to their true mission, consecrated by a hundred years of historic existence. It is to present to the warring Old World a continent over which the *Pax Americana* holds sway; throughout which a great people have come to realize that the arts of peace are nobler than those of war. It is to continue to hold ever before Old World faces the best model of a free government; one which helped to make the Revolutions of 1789 and 1848, and has brought every nation in Europe but Russia and Turkey to constitutional government. It is to find in the intense individualism of American life its greatest leverage on the world at large, rather than in any group action. They cite the experience of the past and of the ever-living present to assure the trader and the churchman that American goods and American apostles equally are in the fore front of every market and every mission, regardless of national boundaries, — that industrial alertness and missionary ardor are more potent than even "old Glory." They ask a nation with such an historic mission and such national characteristics to set their faces calmly against the pleadings of the new imperialism; to set their *allies* in Cuba and in the Philippines on their feet; to give them the chance that our remoteness fully as much as our prowess gave us in the days of our Revolution; and to make them a part of these United States only when by their own act they seek it. — JOHN J. HALSEY.

A LATTER-DAY NOVELIST ON DICKENS.*

I have labored of late, but without striking success, to establish a parallel between the three chief novelists of fifty years ago and the three chief novelists of to-day,—or, at least, English novelists. Of course there is no very good reason why eminent masters of fiction should appear by groups of three (nor, indeed, do they), nor why, when they do so appear, they should represent homologous tendencies. Still, Mr. Meredith and Thackeray are on the whole more alike in general spirit and intention than either is like Mr. George Moore. And Mr. George Moore and George Eliot are more alike, as concerns the topics that preoccupy them, than they are like Mr. Gissing. And Mr. Gissing is much like Dickens, of whom he has written a book which is naturally very interesting.

I admit that there are differences between the author of "Middlemarch" and the author of "Evelyn Innes." Both are realists, it is true; but then, so are many other people. The real point of contact is that both are absorbed in questions of conscience. Mr. George Moore's books are often thought to be immoral, and George Eliot's are, on the other hand, very improving. But both authors are chiefly interested in the conscience as such; they consider their characters chiefly as moral agents,—and that is not a very usual point of interest. Few novelists are natural historians of the conscience: Hawthorne was, but there are not many others. George Eliot stood alone in that absorption in her time, just as Mr. George Moore does to-day. A case of conscience is enough to interest either of them, without anything else. Now this is not so with Thackeray, nor with Mr. Meredith. Neither of these fancy that the world is merely a moral opportunity. The world to them is more complex, has many other factors beside the moral factor, other factors quite as interesting; its people do things without knowing whether they are right or wrong, and without our knowing, either. Such as the world is, they intellectualize it; they see it, or rather they make us see it, in a medium, their medium, of style and way of thought as well; they exhibit it as indulgent critics or as friendly impresarios; they stand by you as you are absorbed by the comedy, and sometimes whisper epigrammatic comment on the inside history of the green-room, or they explain why the scenery creaks.

* CHARLES DICKENS: A Critical Study. By George Gissing. New York: Dodd, Mead & Co.

This is not the case with Dickens or with Mr. Gissing. Each of these goes, or tries to go, flatfooted down into his world with his photograph and phonograph. It is true that they are men of very different gifts: Dickens's gift of humor alone is enough to separate him from Mr. Gissing in most minds, as well as from anybody else. But what is their aim? Dickens's aim was certainly not merely to be funny: he had some other aim than that. If it turn out to be the same as Mr. Gissing's, there is good reason for hoping that the latter will see sympathetically the strong points of his great predecessor. This is what we want. Dickens's weak points we are painfully aware of. We are so aware of them that we can hardly read his books nowadays on account of finding nothing to make up to us for the tediousness of his extravagances.

Yet the average reader, perhaps, would say that no one could understand Dickens less than the sad-faced and sad-minded Mr. Gissing. I call him sad-faced, because all the pictures I have seen of him (mostly on the outside of paper editions of his novels) are sad-faced; and I call him sad-minded because I have met many who thought his novels very sad. I think it was the "New York Times" which, in reviewing "The Whirlpool," could find no more cheerful expressions in which to characterize it than "dreary," "uncourageous pessimism," "pitifully shabby," "no attempt at humor," "sluggishness of circulation." "His mind," says this appreciation, "is possessed by images of hopeless misery." How very different from Dickens, who delighted to fill his mind with imaginations of the most sanguine cheerfulness.

Yet no one regards Dickens as merely a cheerful humorist. He thought of himself certainly as much more, and so do we when we read his books. And as a novelist he certainly had distinct aims. Nothing would have induced him to write like Disraeli. He could not have understood the desire to write like Thackeray. He had his own field.

"We must dig deeper, get to untouched social strata," says one of Mr. Gissing's characters in an early novel. "Dickens felt this, but he had not the courage to face his subjects; his monthly numbers had to lie on the family tea-table."

We shall probably have our doubts as to the latter part here: it was not so much that Dickens was afraid to present Nancy as she really was, as that he habitually thought of her as other than she was. But the first part seems to me excellent. Dickens labored in untouched

social strata ; he had love and sympathy for an immense world which had been conceived unliterary save in ignorant caricatures. And herein he resembles Mr. Gissing, and this gives Mr. Gissing an advantage in thinking over Dickens's work.

Of course, in another way Mr. Gissing stands quite apart from Dickens. He is an Artist in the current sense of the word ; and Dickens is not, precisely. Dickens wrote with much consideration, certainly, and remarkably well, too. But he, like Scott, regarded himself rather more as one whose office it was to entertain and amuse the public than as a servant of the rigorous mistress raised up by the poets and painters of our day. Dickens wrote his novels part by part : he kept his finger on the public pulse to see whether they were popular. If the public was dissatisfied, he made a change. There is a kind of novel that one meets with now and then (Mr. Gissing has written one or two) in which the first three hundred pages serve chiefly as an introduction to the last chapter. These pages are often not very interesting in themselves, sometimes they are even rather dull. But they are necessary ; they make the effect of the last chapter tremendous ; you could n't get such an effect without. Of this kind, for instance, are apt to be the novels of Guy de Maupassant. This may be called an artistic form : such an effect is to be produced, and it must be produced in a certain way. But it is not a conciliatory form of fiction. Imagine such a novel coming out, as Dickens's novels did, in parts. The first nineteen parts would wear out the populace ; they never would get to the twentieth, for which all was preparatory.

Such is rather an exaggerated example of the difference of feeling between the novelist of to-day and the novelist of fifty or sixty years ago. Dickens, like Scott twenty years before him, looked on the public from the standpoint of an "artificer of their pleasures," considered himself as one "catering for public amusement." Mr. Gissing would seem to have little regard for the pleasures of the public or their amusement ; his books are to some tedious, to some painful, to others true, to others powerful. But Mr. Gissing, to judge from the general tone of his work, seems to have been influenced very little by public desire : he writes what he calls a good novel, and if the public does not like it, they can do the other thing. Mr. Gissing himself is "devoted to his art."

With these considerations *pro* and *con* as to Mr. Gissing's especial qualifications for the

understanding of Dickens, we come to his book. What will he have to say on one who was not so long ago "the most popular novelist of the century, one of the greatest humorists that England has produced"? As might be imagined, he speaks chiefly of Dickens's characters.

The reason for this is that Mr. Gissing is mightily interested in people and in the way to present them in novels. He is also interested in the construction of a story ; but he sees at a glance that Dickens's stories are not well constructed. He is interested in social questions ; but he sees that Dickens's sociology was too conservative to be now illuminating. He is not much of a humorist himself, and he does not, therefore, have much to say of Dickens's humor. He is not a great man for style, and he does not, therefore, have much to say of Dickens's style. These four matters he does deal with to some extent, but to them all together he gives rather less attention than to the study of character, and of Realism, which goes along with it. All that he says cannot be here reviewed and estimated : one thing must be enough, — the great question, indeed, as to Dickens, — Did he approach Nature in his characterization? Here Mr. Gissing's views are interesting.

Mr. Gissing, whose own methods of characterization are very different, thinks that Dickens's figures are not caricatures but idealizations ; and this idealization he approves. "In this idealized portraiture, we have essential truth," says he, speaking of Mr. Micawber, — or, rather, of the pre-Australian Micawber. To one who recollects that this essential truth is commonly roseate, this view of the "pessimistic" Mr. Gissing should be a revelation. Dickens sometimes presents unfavorable idealizations — like Mr. Pecksniff ; but commonly his idealizations are a compliment to the human race, — or at least to the masculine half of it, — from one of the keenest of observers. For Dickens was on the better side ; "he embodied the better dreams of ordinary men." And this, I suppose, was the reason why he needed the sympathy of his audience, so that he always kept them in mind and so often refined his ideas in order to humor them. It is a pleasant conception, and, I think, sound.

Still, I do not think that people are very fond of this kind of idealization just at the present time. Neither does Mr. Gissing, I imagine, though he does not say so. What he does say is that "so great a change has come over the theory and practise of fiction . . .

that we must treat of Dickens as in many respects antiquated." This states boldly what many people will never have thought of. Yet I do not suppose that Dickens is very much read now; most people have already read his novels, generally as children, but they do not read them now. Mr. Gissing, however, has evidently read Dickens thoroughly and often. This book shows a familiarity with Dickens's works which either indicates severe study or pretty constant re-reading. Mr. Gissing doubtless has gained something from Dickens, — although probably not in the way of technique.

We cannot really comment on Mr. Gissing's criticisms; it must be enough to indicate the general interest of his book. Personally, I think it more interesting for the light it throws on Mr. Gissing's own books than for that which it throws on its especial subject. But most people, I suppose, will be more interested on account of Dickens. And such will read the book with pleasure, and probably have a higher opinion of Dickens when they finish than they had when they began.

EDWARD E. HALE, JR.

THE SUPREMACY OF THE ANGLO-SAXON.*

The appendix to M. Edmond Demolins's "Anglo-Saxon Superiority" suffices to show the extent of the hubbub this sensational work created in Paris upon the occasion of its first appearance, in April, 1897. Having attained a tenth edition in France, it is now translated into English by M. Louis Bert. Lavigne. The work is a polemic, devoted to the maintenance of the thesis that individuality means success in temporal affairs, and collectivity failure, when viewed as national characteristics. France is a nation which teaches its people to be independent in nothing, but rather to look to the state for the most desirable because the most permanent of careers; while England encourages its subjects to think and act for themselves, and America follows the same course, even to turning the management of its affairs over to foreigners, so averse is the Anglo-Saxon element in the nation to profiting by governmental opportunities. Then, France being a nation which is falling behind in the struggle for existence, and the English-speaking nations those

which are occupying the earth to the exclusion of all others, it is an easy matter to prove that socialism is the easy descent to Avernus, and individualism a royal road to all manner of prosperity. Real prosperity, in the sense of high national character and righteousness, are not touched upon other than incidentally. Throughout the book, the welfare of the body is taken as the standard of success. Religious differences are rigidly excluded from the discussion. It is a matter of sociology and the social instinct.

To those sincere individualists among the Anglo-Saxons in England and America who really hold with the fundamental proposition advanced by M. Demolins, the work reads uncommonly like a satire. The French book was written and published before the Spanish war and the Dreyfus incident, both of them adding weight to its contentions, since one makes for Anglo-Saxon predominance and the other for Gallic decadence. But if it is true that the Anglo-Saxon stands higher in the world to-day than ever before, is it not also true that the principles of socialism have obtained a footing in the two great English-speaking nations unknown before? M. Demolins takes no account of a host of facts. He estimates the growth of socialism in England by the success waiting upon the efforts of William Morris and his associates. But what of Lord Salisbury's dictum, "We are all Socialists now"? which is something more than a generalization — it is a confession. And what of the London County Council, and Glasgow, and this city and that, with board schools, labor legislation, and the like? And why is the voice of Mr. Herbert Spencer raised in a protest against the blandishments of collectivism? Is it not because English contemporaneous history in lawmaking reads like a *ballade* with the refrain,

"And where are the heroes of *laissez faire*?"

This being the state of affairs in Britain, what of the United States? From the beginning of the republic there had been a political party devoted to the principles of individualism as elementarily needful to the safety of the nation. What has become of that party? Opposed to it, under one name or another, was a combination of opportunists who held out more government and more as fundamental to permanence in American domestic affairs. So successful has this organization been in its propaganda of governmental aid, rather than self-help, that its tenets have been somewhat expanded and adopted by its former adversary.

* ANGLO-SAXON SUPERIORITY: To What It Is Due. By Edmond Demolins; translated from the tenth French edition by Louis Bert. Lavigne. New York: Imported by Charles Scribner's Sons.

Instead of a conservative party devoted to the Jeffersonian dictum that "that nation governs best which governs least," opposed by a liberal party which stood for Federal aggrandizement at the expense of the States, we have now a party devoted to such radical tenets as national expansion at the expense of other peoples on the globe, as taxation for taxation's sake in the matter of the tariff, as a permanent public debt, as an increased standing army and all the concomitants of militarism, and pledged to a score of mentionable minor matters which would have appalled the Fathers of the Constitution; while over against this body of radicals stands another who seek such a revision of the Federal Constitution as can be called nothing short of revolutionary, even though it be within the limits of the written law that it intends to make its efforts felt. The entire tendency of the Republican party since the death of Lincoln has been socialistic; the sole purpose of the Democratic party since its capture by the Populists — the "Republicans gone to seed" of Mr. Bourke Cockran — has been socialistic to a point almost ridiculous. And the only individualists left in the land, to all appearances, are comprised in a little band of "Jeffersonian anarchists," "voices howling in a wilderness," pastors without a flock, teachers without pupils, politicians without a party, almost patriots without a country. What, then, becomes of M. Edmond Demolins and his explanation that really explained? We fear that Anglo-Saxons are successful in spite of socialism, and Frenchmen are not: a reduction of his thesis to an absurdity, if ever there was one.

WALLACE RICE.

THE NEW SCIENCE OF ETHICS.*

The study of ethics has been carried on very largely by men whose interest was in some form of social utility rather than in science; hence, the influence of the modern spirit has transformed other humanistic studies before being felt in the sphere of distinctly ethical problems. The result is that many who are interested in carrying scientific methods into the study of humanity have been inclined to regard ethics as a mere pathological study.

*THE FACTS OF THE MORAL LIFE. By Wilhelm Wundt, Professor of Philosophy in the University of Leipzig. Translated by Julia Gulliver and Edward Bradford Titchener. New York: The Macmillan Co.

ETHICAL SYSTEMS. By Wilhelm Wundt. Translated by Margaret Floy Washburn. New York: The Macmillan Co.

But the great importance of ethical problems makes such an attitude necessarily transient. Ethics regains something of the central importance which was given it in the Greek world, and various attempts are made to determine its sphere and function as a modern science.

These attempts have been seriously hampered by the distorted perspective in which human problems are seen. The lower biological world has been widely and deeply studied, while the higher human life has received little scientific investigation. Thus we are inclined to view human problems largely from the standpoint of forces and tendencies whose main expression is in lower forms of life. Yet the laws which are most important in any sphere of life are precisely those which are found only in that sphere. To attempt the explanation of biological problems by the application of the principles of the inorganic world would be no more absurd than to try to interpret human life by applying the more universal biological laws. Carrying over generalizations from one field to another, without an independent study of the facts in the new sphere, is as remote from the true method of science as theological speculation is from the inductive study of nature. Nowhere is this distortion of view more prevalent or more harmful than in ethics. The problems in this field are so peculiarly human that the first requisite to any understanding of them is an independent study of the facts in the history of the human spirit.

Professor Wundt's work is not entirely free from this faulty perspective, though there is less of it here than in other recent attempts to make ethics scientific. The two volumes which are here admirably translated survey respectively the facts of the moral life, and the data of ethical reflection as represented in philosophical systems of ethics. Such a descriptive survey is certainly an indispensable preliminary to all theoretical discussion of ethical problems. Yet Professor Wundt begins his survey from the point of view that ethics is a "normative" science, and so entirely differentiated from positive sciences that limit themselves to the discovery of natural laws. He shows how the idea of a norm has passed from ethics over into other sciences and has modified them. At the same time he regards this transference as generally questionable, and holds ethics to be the one truly normative science. Yet he realizes that ethics has its positive aspects; and, indeed, he approaches its problems now from the one and now from the other point of view, without at

any time integrating the two. The question suggested by this discussion is whether the normative idea in ethics is not a mere inheritance from the speculative period, a tradition from which we find it hard to free ourselves precisely because ethics is the last of the sciences to feel the modern impetus. Ethics leads immediately to the art of living—the most important of the fine arts; but it is a question whether the pure science of ethics is concerned with a norm for conduct in any other sense than the pure science of physics is occupied with furnishing norms to the mechanical arts, or than the science of botany is concerned with giving laws to horticulture.

The effect of the point of view which Professor Wundt assumes is less important in these two volumes than in the third portion of the German work in which the statement of his own view is given. Yet his fundamental attitude cannot fail to modify his account of the data of the moral life as well as his discussion of the history of ethical theory. On the other hand, he has the merit of uniting with severe scientific training the reflective insight that comes from a deep study of the history of philosophy and particularly from thorough familiarity with Kant. If this may partially account for the prejudicing of his point of view, it makes him more open to peculiarly human facts and problems than is true of most efforts to make ethics scientific. Again, it enables him to see over the more superficial utilitarian views which have accompanied the modern development of English ethics.

The chief value of the anthropological volume is in the range of facts cited. There is but little effort or ability to focus the facts and indicate their significance. The main idea which prevails throughout is that of the early dependence of moral facts upon religion, and their slow differentiation from the latter. The wealth of anthropological illustration grows rather tiresome from the absence of artistic power in its presentation.

The second volume furnishes a very readable review of the progress of ethical philosophy. The point of view, differing so substantially from that present in English books discussing the same material, gives a peculiar freshness and suggestiveness to the treatment. As the clue to the author's own view is given in the first volume through the introductory chapter, so in the second volume it is the concluding general criticism of ethical systems which has greatest interest.

One closes the book with a very mingled feeling: the admiration for its suggestiveness and occasional largeness of view is accompanied with regret that the author, having gone so far in emancipating himself from the traditional view of ethics and in lifting it to the plane of a science, should not have gone one step further.

EDWARD HOWARD GRIGGS.

RECENT FICTION.*

The author of "The Destroyer" holds the reader "with his glittering eye" while he tells his grewsome tale. The horrors with which he deals are not so much physical as moral, and their effect is immensely heightened by the impassive manner of the narrator. His scalpel is merciless in its dissection of motive, and impulse, and morbid passion, and the surgeon for whom all this pathology is so much

*THE DESTROYER. By Benjamin Swift. New York: Frederick A. Stokes Co.

SCRIBES AND PHARISEES: A Story of Literary London. By William Le Queux. New York: Dodd, Mead & Co.

BY ORDER OF THE MAGISTRATE. By W. Pett Ridge. New York: Harper & Brothers.

THE QUEEN'S CUP. A Novel. By G. A. Henty. New York: D. Appleton & Co.

THE LUST OF HATE. By Guy Boothby. New York: D. Appleton & Co.

THE IRON CROSS. A Story. By Robert H. Sherard. New York: M. F. Mansfield.

THE ROMANCE OF A MIDSHIPMAN. By W. Clark Russell. New York: R. F. Fenko & Co.

THE LADY OF CASTELL MARCH. By Owen Rhoseomyl. New York: Doubleday & McClure Co.

TO ARMS! By Andrew Balfour. Boston: L. C. Page & Co.

JOHN BURNET OF BARNES. A Romance. By John Buchan. New York: John Lane.

CROSS TRAILS. By Victor Waite. Boston: L. C. Page & Co.

ADVENTURES OF CAPTAIN KETTLE. By Cutcliffe Hyne. New York: Doubleday & McClure Co.

PRISONERS OF HOPE. A Tale of Colonial Virginia. By Mary Johnston. Boston: Houghton, Mifflin & Co.

A ROMANCE OF SUMMER SEAS. A Novel. By Varina Anne Jefferson-Davis. New York: Harper & Brothers.

YE LITTLE SALEM MAIDE. A Story of Witchcraft. By Pauline Bradford Mackie. Boston: Lamson, Wolfe & Co.

ROSE A CHARLITTE. An Acadian Romance. By Marshall Saunders. Boston: L. C. Page & Co.

GOOD AMERICANS. By Mrs. Burton Harrison. New York: The Century Co.

THE CALIFORNIANS. By Gertrude Atherton. New York: John Lane.

THE MONEY CAPTAIN. By Will Payne. Chicago: H. S. Stone & Co.

THE PURITANS. By Arlo Bates. Boston: Houghton, Mifflin & Co.

IN THE SARGASSO SEA. A Novel. By Thomas A. Janvier. New York: Harper & Brothers.

FOUR FOR A FORTUNE. A Tale. By Albert Lee. New York: Harper & Brothers.

THE GRENADIER. A Story of the Empire. By James Eugene Farmer. New York: Dodd, Mead & Co.

THE LOST PROVINCES. By Louis Tracy. New York: G. P. Putnam's Sons.

matter for experimentation betrays no feeling in the presence of all these quivering nerves. The Destroyer is Love, working upon a group of unbalanced natures, and bringing one life after another to shipwreck. A book at once so unpleasant and so powerful is not often met with, although "The Tormentor" in a measure prepared us for it. Mr. Swift's style is Meredithian in its turn of phrase, but less tortuously involved than that of his master. One would like to forget his books after reading them, but the thing is impossible.

"Scribes and Pharisees" purports to be "a story of literary London," but the description is hardly justified. The hero, it is true, after a career in the Latin Quarter of Paris, returns home across the Channel, and works his way through provincial journalism into some sort of repute as a man of letters, but the story is really that of the miserable failure of his own private life rather than of the typical conditions of the literary life, in London or elsewhere. Its text may be taken from the book itself. "To the pressman, as to many others, the life of the writer of fiction is believed to be an ideal existence. In a few cases, perhaps it is, but in the majority, even the popular novelist, whose name is on everyone's lips, and whose doings and sayings are chronicled in every newspaper up and down the Kingdom, has his skeleton in the cupboard." From this sentence it will be seen that Mr. Le Queux has no style worth mentioning; it may also be inferred that he has become somewhat embittered by the accidents of his calling. There is not much of "literary London" in his book, but there is a good deal of life in its more clouded aspects, besides an infusion of melodrama.

"By Order of the Magistrate" is the story of a girl called Mordemly. She is a product of the London slums, and the mystery of her name is not solved until we have given up puzzling over it. When we learn that it is merely a corruption of Maud Emily we rather resent the intrusion of the conventional cognomen, so accustomed have we grown to the phonetic spelling. As a rule, slum stories are depressing, if not flatly unreadable. This one is neither the one nor the other, because, in the first place, it does not single out sensational incidents for treatment, and, in the second, it tells a frank tale of the development of wholesome character under unfavorable circumstances. Mordemly is so vital a figure that she has our sympathetic interest from the start, and even her dialect is acceptable, since we feel that her story is not told for its sake, but that it is merely one of the conditions necessary for the delineation of her character. The book is a faithful study of a phase of low life; the author's eye is constantly fixed upon his object, and the result, while not in any way startling, has the effect of a piece of work carefully and faithfully done.

In writing "The Queen's Cup," Mr. G. A. Henty has, for the moment, turned aside from his audience of boys to address their elders. He has produced an entertaining story of love and adventure in which

those very qualities of simplicity and directness that have made him so successful a writer for the young appear to excellent advantage, and make us wish that others of our novelists might have the advantage of a similar discipline. Perhaps the *t's* are crossed a trifle more carefully than they need be, but straightforwardness and lucidity are of the prime virtues of fiction, and we would rather have them in exaggerated form than miss them altogether.

There is little to say of "The Lust of Hate" beyond mentioning the fact that our old friend Dr. Nikola figures once more, quite as mysterious a villain as ever, and that the story begins in Australia, ends in South Africa, and has a shipwreck and desert island episode by way of interlude. It is ingeniously contrived, and quite as melodramatic as Mr. Boothby's earlier novels.

In "The Iron Cross," by Mr. Robert H. Sherard, we have a story of considerable originality and success in the narrating. A young Englishman sojourning in the Landes, comes upon the track of a kinsman who has fought in the Peninsular War, and into possession of a much-venerated relic which he had stolen from a Spanish church and concealed in the village where he had taken refuge and died. How the young Englishman falls in love with a fair Spanish maiden, how he obtains possession of the relic and learns of its value, and how, in restoring it to Carmela, he restores her own happiness at the cost of his own—all these things are set forth most attractively in this distinctly interesting story.

"The Romance of a Midshipman" is welcome to lovers of wholesome sea stories, as, indeed, are all the many books of Mr. W. Clark Russell. He does not seem to write himself out, in spite of his industry, and somehow finds fresh material, at least in part, for every new story. The material is far fetched at times, a fact witnessed by the story now before us, which, besides the familiar incidents of storm and shipwreck, desolate reef and providential rescue, provides us with at least two novelties—a derelict ship with a cargo of wild beasts, and a floating island of driftwood in the midst of which is imbedded a yacht in prime condition, all supplied with fresh provisions. The "Romance" begins in France, on "the coast betwixt Brest and placid old Calais," where the hero was born of English parents, where he goes to school, and whence he runs off to sea. This boyish part of his life is quite as interesting as what comes afterwards, and suggests a comparison with the school and the schoolboy of Du Maurier's "Martian." The hero is, however, hardly more than a boy when we take leave of him, romantically and happily married, and having wisely resolved to exchange the sailor's life for the landsman's. It is hinted by the publishers that Mr. Russell has put not a little autobiography into this interesting book, which again suggests the comparison with "The Martian," as far as the early chapters are concerned.

Mr. Owen Rhosecomyl, in "The Lady of Castell March," gives the following directions for understanding the historical environment of the period

of which he writes: "Let [the reader] take all that he has read about the Highlands under the clan system, about the Scottish Borders in the old days of the Raiders, and about the Ireland of the Pale. To these add something which outdid them all as fostering turbulence; namely, the Welsh 'Lordships Marcher' which for centuries wielded the chief influence over the English crown on the one hand and the fortunes of Ireland on the other; making always for the profit of the strong hand. Shake all these together into inextricable confusion and the result will give some idea of the Wales of Tudor times." There is no doubt about the "inextricable confusion," at least, and we must make complaint of this, as of Mr. Rhoscomyl's two earlier novels, that the confusion has passed over from the history, where it belongs, to the work of art based upon these materials, where it undoubtedly does not belong. We defy the most careful reader to get a clear notion of the complicated relationships of this romance, or to fix the scenes of its wild fighting and hairbreadth escapes in the mental vision. All that can be won by the most patient effort is the spectacle of a phantasmagoria of turbulence, from which shadowy figures emerge from time to time, but which is merely bewildering in general effect. The skeleton of the romance is of a familiar sort. There is a stout and youthful hero, scorned by the high-born maiden whose knight he becomes, yet who persists in encountering great perils in her service. He is, of course, rewarded at last, and her maiden pride melts into submission when it is time for the story to end. But there is no psychological ground for her conduct, and she is even less of a rational being than is usual with heroines of her type. The story is exciting enough, even if it carries Celtic vagueness to an extreme, and its archaism of manner is skilfully consistent.

"To Arms!" by Mr. Andrew Balfour, is a semi-historical romance of the eighteenth century, having a young Scotch surgeon for hero, and Edinburgh and Paris for chief scenes of action. From the borderland farmstead where the boy is reared to the Bastille whither his strange adventures lead him is a far cry, and the way is filled with surprising adventures. John Law is the only historical character of whom anything like a full-length portrait is attempted. The story is long drawn out, and almost wearisome in parts, so garrulous does the narrator grow, but the interest quickens every now and then, and helps the reader to persevere through the nearly six hundred pages.

"John Burnet of Barns" is a story of romantic adventure in Scotland and Holland during the years just preceding the English Revolution. There is a moderate amount of Scots in the language employed, but it is not broad enough to make reading difficult, and the narrative flows with even current to a satisfactory ending. There is a scholarly flavor about this book which sets it upon a higher plane than most of its kind. Yet there is also no lack of exciting incidents and bloody encounters. The story is told

in the familiar reminiscent fashion, a harmless affectation, albeit one that has been employed quite enough.

Mr. Victor Waite's "Cross Trails" is a story of adventure pure and simple, being quite innocent of style and devoid of literary architecture. Half of it is in South America, and the other half in New Zealand. The hero is a despicable creature, but his adventures are exciting enough, in all conscience, and they follow thick and fast one upon another. The mainspring of the action is the hackneyed device of an ancient manuscript giving indications of a hidden Spanish treasure, but we do not have even the mild satisfaction of unearthing the treasure at the end, which is a sad disappointment. The author seems to know the two countries of which he writes, and this is something to his credit.

"The Adventures of Captain Kettle" are episodic stories united into a sort of novel by the personality of their hero, and by the occasional reappearance of a few other people. The doughty Captain of these adventures is a carefully studied type of the sea hero, most of the time "down on his luck" and consequently ready for all sorts of desperate ventures, bold and resourceful in emergencies, and given to writing poetry for a diversion, unscrupulous at sea, and a model husband and chapel-goer at home. His adventures are in many parts of the world, from Cuba to Japan, and there is no reason why the writer should not have many more of them to tell, as we sincerely hope he has.

"Prisoners of Hope" is an engaging title for a romance, and awakens a pleasurable anticipation in the approach. It does not take long for the reader to find his anticipations more than realized, for, as the story develops, it rises so far above its class as to occupy an almost unique position. We have had many romances of colonial Virginia, and the chief impression produced by them has been that of wonder at their inadequate use of the rich material available. It would seem that the example of Thackeray should have established a standard toward which at least some approach might be made by those following in his footsteps. But "The Virginians" has had no successor, until the story now before us, that has not seemed pitifully bare and inadequate. We have no intention of ranking the present production with "The Virginians," but we do not hesitate to assert that no previous romance of American origin dealing with the subject has equalled it in firmness of handling, in literary and constructive art, or in romantic interest of the finer sort. The "prisoners of hope" are the "redemptioners" of the Restoration, that strange commingling of felons with high-minded gentlemen sold into temporary slavery upon the Plantations. Jail-birds from Newgate were shipped to Virginia in company with austere and fanatical Cromwellians and victims of the Act of Uniformity, and all were subjected to the same harsh treatment at the hands of their masters. Miss Johnston has taken for her hero

a young soldier of the Commonwealth, condemned to servitude for a crime of which he is innocent, who becomes the leader in an uprising which has for its object the establishment of a new Commonwealth in the New World. The revolt is made futile through treachery, but the hero is placed in a position to perform striking acts of heroism for his master, and to win his respect and gratitude in the face of fearful adverse presumptions. More than this, he wins the love of his master's daughter, for he rescues her from deadly peril upon more than one occasion, and finally wrests her from Indian captivity under circumstances as thrilling as any that were imagined by Cooper. The story of the long search for the captive girl, and the still longer journey with her through the wilderness and back to civilization, is one of the most effective things of the sort with which we are acquainted, and the final tragic separation of the lovers, necessary though it be from the artistic standpoint, comes as near to being heart-breaking in its pathos as any thing that is often met with in romance. It is Cooper over again as to adventure, and has, besides, a literary grace that was beyond Cooper's reach. The minor characters are also admirably portrayed—the Virginian planter, the court gallant who woos his daughter and turns out a finer gentleman than his affected foppishness would seem to indicate, the stern Oliverians and the Mugglestonian fanatics—all are delineated with a skill that comes near to being masterly, while the figure of Governor Berkeley is for the first time made actually to live in a work of fiction—a feat often attempted, but never, to our recollection, before accomplished. Miss Johnston is, as far as we know, a new writer, and if this be indeed her first book, it is a performance that is remarkable in itself, and that promises much for the future of American historical fiction.

"A Romance of Summer Seas," the second work of fiction published by Miss Varina Davis, is a distinctly interesting and almost strong piece of work. The action occurs on a P. and O. steamer, and in Hong Kong and Yokohama. The heroine is a slip of a girl, the daughter of an Englishman living in Penang, sent on a voyage in search of health under the protection of an old friend of the family. She is hardly more than a child, and both she and her protector are too innocent to imagine that anyone will think evil of their innocent relationship. But they reckon without the evil tongues of a scandal-loving ship's company, and before the voyage is many days old, they find themselves objects of suspicion, and very ugly complications follow. Later on, there is a duel, and the story ends with the marriage of the girl and her guardian. So much for the story proper, but the book is more than a story. It is a delineation of life, made possible by a genuine gift for characterization and made vivid by many deft touches based upon actual experience of the scenes and situations described. There is no doubt of the individuality of each of the half dozen persons chiefly concerned, and the account of their

relations with one another has both variety and animation.

"Ye Lyttle Salem Maide" is a prettily artificial story of the witchcraft terror in Massachusetts. As a novel it has little to recommend it, for it is weak in both plot and characterization. But it is written so charmingly, and has so winsome a childish heroine, that its reading brings a certain pleasure, aside from the instruction afforded. While making no pretensions to historical scholarship, it does display a close study of Puritan manners and modes of living, and brings before us in a rather impressive way the figure of the young Cotton Mather, besides giving thumb-nail sketches of Judge Sewall and Sir William Phipps.

Miss Marshall Saunders, in her Acadian story entitled "Rose à Charlitte," has chosen a track almost unbeaten by the novelist, and given us a faithfully-studied and charming picture of the Land of Evangeline and its people. She tells of a young Bostonian, who goes to Acadia in the hope of righting a wrong done by one of his forefathers to a victim of the expulsion, and who not only accomplishes his purpose, as far as that is humanly possible, but finds his own happiness, although long-delayed, as well. Rose à Charlitte is one of the most gracious women who are often met with in romance, a creature of ideal purity and charm, untouched by the stain of the modern world, whose placid soul, made even more beautiful by the chastening of adversity, is sharply contrasted with the nervous and anæmic types of womanhood who figure as the heroines of most of our recent novels. The story exhibits but little constructive art, and its texture is almost as *décousu* as the speech of the simple Acadian folk who people its pages, but it pictures a race and a mode of life that are almost unknown to us, although so easy of access, and the final impression left by it is one of sweetness in the sentiment and conscientiousness in the portrayal.

In naming her latest novel "Good Americans," Mrs. Burton Harrison doubtless wished to convey a mildly satirical suggestion, since only one of her characters can be taken as literally answering to that description. The others are of the useless and aimless class of those whose lives are a mockery of every worthy American ideal, the class that styles itself "society" in our larger cities, and brings contempt upon the American character. But Mrs. Harrison is of too kindly a nature to be satirical otherwise than by suggestion, and it is to be feared that the doings of the fashionable world are taken by her rather too seriously, in spite of her sympathy for what is simple and good in human nature. Her book has the grace that comes from long practise in entertaining writing, and she moves easily about in the world of dining, and yachting, and foreign travelling, and pleasure-seeking which she knows so intimately. Now this world of petty ambitions and empty occupations cannot possibly have other than an artificial interest for any earnest person, and, consequently, such a novel as this cannot be any-

thing but trivial and superficial. It is the best tribute to Mrs. Harrison's skill to say that she does her work so well that fair entertainment is made out of these unpromising materials.

"The Californians" is a book that attracts, although it is disfigured by cynicism, melodrama, and various vulgarities in both thought and expression. Mrs. Atherton is not likely ever to acquire a refined style, and such phrases as "Helena was back" and "His soul grinned" will continue to set her readers' teeth on edge, no matter how many more books she may write. But she imparts to her narrative a sense of the exuberant spirit and crude civilization of the Pacific Coast, and her Californians are studied from the life. They are not a very agreeable lot, and the Spanish-American girl Magdalena is the only one that appears to be delineated with real insight. Still, such books are documents in the history of culture, and have the value of all writing that is done with the eye upon the object.

We might make much the same sort of general comment upon "The Money Captain," only we should be constrained to add that the writer has a true sense of the demands of style, and, if he does not frequently achieve ease and grace, is evidently striving after these qualities, and may discover their secret in time. This is but the second novel of an unquestionably talented writer, and is, we think, an improvement upon his first, although he has not yet realized his artistic consciousness. It is a story of a very sordid kind of life, the life that centres about stockbrokers and speculators and fortunes both made and used unscrupulously. The "money captain" so mercilessly delineated in these pages is a figure only too familiar to our American life in its larger aggregations, and readers in New York or Philadelphia will find it quite as easy as readers in Chicago (where the scene is laid) find it to fit the description to some notorious corrupter of men and manipulator of commercial forces. Mr. Payne displays in his story the instinct of the practised journalist rather than that of the writer whose aim is above all else artistic; this fact, taken together with his inherently disagreeable theme, prevents "The Money Captain" from being a pleasant story to read, in spite of its shrewdness of observation and skilfully-managed plot.

The politics of an episcopal election, and the soul-stirrings of two young men who discover, after vowing themselves to the religious life, that the fluid in their veins is blood and not water, are the chief themes of Mr. Arlo Bates in his latest novel. The matter is not very exciting at best, and outsiders cannot be expected to take more than a languid interest in the factional differences to be found within the limits of one of the Christian sects, or even in the question of clerical celibacy, burning as that question becomes to the two young men here concerned. One of them breaks from the theological tangle altogether and becomes a natural man before it is too late; the other perseveres in his mysticism and carries it to the only logical conclusion. Mr. Bates calls this book "The Puritans," because he finds in the puritan

inheritance the secret of the spiritual stress that makes his young men take life so very hard, and even of the intellectual restlessness that drives his other Bostonians to such forms of debauchery as spiritualism, and "Christian science," and interest in Oriental cults. As a study of certain types of New England society, and even of certain undercurrents in New England thought, the book is a conscientiously put together piece of workmanship, but the breath of life is not in it, and the author's ambition has so clearly gone beyond his achievement that the final word of our criticism must be failure — that is, the relative failure that does not preclude a considerable measure of thoughtful writing and literary skill.

We shall be much surprised if Mr. Janvier's story, "In the Sargasso Sea," does not at once leap into boyish favor, and win a place among the books of adventure best beloved by the young. It seems to us almost as good as "Treasure Island," and good in the same way, for both old and young. It gives us adventure pure and simple, without admixture of love or other adventitious sentiment, and deals wholly with the strange experiences of the one character who tells the story. How he embarks for Africa upon a slaver, is thrown overboard because he knows too much, is picked up by an English steamer, is wrecked in the Sargasso Sea, finds refuge among the derelicts that cluster there, works his way from hulk to hulk until he finds a Spanish treasure-galleon, and then, laden with precious stones, makes his way back to civilization, — all these things, and many more, are related in a way at once matter-of-fact and romantic, calculated to delight boys of all ages and win a host of devoted readers. The Sargasso Sea is almost a new field for the imagination of the story-writer, although some older readers will remember Mr. Theodore Tilton's "Tempest Tossed," published a quarter of a century ago, and embodying the same general situation.

Another story of adventure in which boys will delight is called "Four for a Fortune," and tells of the discovery of a treasure-hoard upon the French island of St. Pierre. There is the usual chart, mysteriously brought to light and deciphered with difficulty, there are the usual obstacles in the way of the search, and there is the usual villain who attempts to murder his companions and gain the booty all for himself. But we cannot become reconciled to the subsequent sinking of the boat that bears away the gold so hardly won, and the return of the finders empty-handed to New York.

"The Grenadier" is a story of the Napoleonic wars from the Peninsula to Waterloo, and has for its hero a soldier of the Old Guard who typifies the old-fashioned sort of hero-worship of which the Corsican brigand was so long the object. This attitude toward the Emperor is a good deal belated, now that a rich collection of memoirs and other historical material is accessible to everybody, making clear enough to all but the wilfully blind how essentially despicable was the character of Napoleon and how unprincipled were his ambitions. For the rest,

Mr. Farmer's romance is interestingly written, although it is overloaded with a large amount of strategic military detail that might well be spared from a work designed for entertainment.

The author of "The Final War" and "An American Emperor" has just made a third appearance in the field of anticipatory historical fiction with "The Lost Provinces," which is a sequel to the second of the books above named. France is again plunged into war by the provocation of the German Emperor, and the puppet King Henry V. calls upon Vansittart for help. This resourceful American promptly responds to the appeal, takes command of the French armies, and, on the very ground of the battles of 1870, reverses the tragedy of Sedan, winning back for France both her prestige and her provinces. At the same time a new Commune arises and has to be suppressed, to which task also the ingenious Vansittart is easily equal. The story makes no pretensions to literary form, and is rather disjointed in structure, but of its absorbing interest there can be no doubt. In its way, it is almost brilliant at times, and one or two of its episodes are worthy of the arch-magician of historical romance who created Monte Cristo and Artagnan.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Experiments
or whims!*

Anything which naturally calls up general discussion is apt to lose a little in intrinsic interest. Such is the fortune, with us, of Mr. Louis J. Block's "Capriccios" (Putnam). Mr. Block has here chosen dramatic form, has written prose dialogues — imaginary conversations we might call them, although the first is of considerable length and in several scenes. Now the dramatic form is apt to arouse the worst passions of some people, and even with ourselves it induces a disputatious mood foreign to the enjoyment of high poetry. We do not, it is true, think it a crime to use dramatic form for matters which can never see the stage. We think that Browning did well to write monologues, that Landor did well to write conversations, and that M. Maeterlinck, in writing plays that can never succeed on our stage, did as well as M. Rostand did in writing a play that can succeed. So we do not think that Mr. Block is blameworthy in seeking to convey his philosophy and his poetry in dramatic form, even though his scenes were never meant to be acted. No, we question the form for another reason. We have seen different opinions as to the meaning of the word "dramatic." We have ours, which need not be mentioned here; in it, as in all other such opinions, there is recognition of the necessity of characters, actors, persons. Browning, in "My Last Duchess," must have had an almost visual realization of the Duke; Landor, in presenting Dr. Johnson and Horne Tooke, had the antagonists in mind quite as much as the antique philological

speculations. And M. Maeterlinck conceives his ideas in the form of people as obviously as M. Rostand conceives his people in idealistic form. Now we cannot think that Mr. Block does conceive his ideas in personal form: we think he has the ideas himself first, and then thinks of people who are to have them. Take, for instance, the four well-distinguished types of thought in "Myriad-Minded Man." There are four philosophies, but no philosophers at all. Or take Faust between Raphael and Mephistopheles: one thinks, perhaps, of "Manfred," but if so, what a difference in character. In short, Mr. Block had here a fancy, a caprice; he thought he would try his hand at a new form. This is the right of a man who has already won the consideration of his readers. But we rather regret the experiment, for we think that much high thought and feeling has here gone into an uncongenial form with an unsatisfactory result, which might have delighted us were it more naturally and therefore more harmoniously expressed.

*Curiosities of
native literature
fifty years ago.*

Replete with matters of the first literary importance to Americans, and barren of literary form to a point almost incredible, are the "Passages from the Correspondence and other Papers of Rufus W. Griswold," edited, annotated, and published by his son, Mr. William M. Griswold. From one cover to the other the work abounds in the most fascinating revelations of the personalities which made up the American world of letters in the 'forties and 'fifties; letters, notes, autobiographies, confessions, self-laudations, wails of despairing and neglected geniuses now forgotten, — in brief, all the curiosities of literature which the foremost critical writer of an interesting period might be expected to accumulate during his life-time. Not letters alone but the early journalism is given us in what scientists call "preparations" innumerable, notes from Greeley and Raymond, and correspondence with half the magazine editors in the country, the whole forming a collection quite without parallel. There is, inevitably, a belated revival of the controversy over Poe which we hoped had been settled long ago. The younger Griswold is not satisfied with leaving his father in the right so far as truthfulness is concerned, but wishes the literary reputation of Poe revised to suit the life he lived without his art. Can it not be learned that the worse Poe is made to appear as a man the more he entitles himself to our charitable sympathy as an artist? This is the worst blot on Mr. Griswold's work in matters of taste. But in matters of form the editor has adopted the exasperating plan of commenting on the text of the letters preliminary to quoting from them, which keeps the reader somersaulting throughout the book, habit insisting upon connecting the comment with the letter preceding rather than following. And the diacritical marks imposed upon the unfortunate letter "o," with other typographical and orthographical vagaries, are maddening, nothing less. Mr. Griswold forgot, apparently, that the book was to be read by others.

Colonial expansion on English models.

Thoughtful Americans, still halting between two opinions as to the great question of the hour touching our policy in regard to possible future transmarine possessions or dependencies, will find much to interest them in Mr. Benjamin Kidd's essay on "The Control of the Tropics" (Macmillan). Besides the essay from which the little book takes its title, the tenth chapter of the author's widely read work on "Social Evolution" is given, the whole forming a booklet of one hundred pages. Mr. Kidd's argument is somewhat elaborate, and justice cannot be done to it in our limited space. His main conclusion is that as it is the manifest destiny of the tropics to be eventually controlled and administered from the temperate regions, it is hence the manifest duty of the English-speaking peoples to so act now ("with clear purpose and with courage") that this eventual control and administration shall conform to English rather than continental standards of colonial policy. Tropical countries, he argues, should be held in the future as a trust for civilization, and not, as they usually have been in the past, as estates or "plantations" to be worked for the exclusive profit of their custodians. England's administration of India and Egypt is plainly the model Mr. Kidd would hold up for general imitation. To American minds of the "expansive" type, Mr. Kidd's pamphlet will probably open out an alluring vision of the future paramountcy of this country in the tropical regions of Central and South America, which are now parcelled out into purely nominal "republics," and whose vast resources are running to waste in hands incapable of developing them. But will protectionist America, in that great day, suddenly awaken to the broader advantages of "the open door"?

The journalistic temper in Dickens.

In 1865, at a Newspaper Press Fund Dinner, Dickens said that though he had left the reporter's gallery thirty years before, he had never "forgotten the fascination of the old pursuit." That this should have been so was most natural; in some important respects Dickens was essentially a journalist from the beginning of his life to the end of it. Not because his books were generally published periodically, nor because he spent much time in editing "Household Words" and "All The Year Round," nor because throughout his life he had some connection with the press. Rather because his literary disposition was that of the journalist. He felt the need of being close to his public, of keeping in touch with those for whom he wrote, of feeling their mood, their temper. This was one of the reasons why he liked to publish his novels in parts. He could see how they went. This was one of the reasons why he was so strongly and so fatally drawn to his Readings. This is the reason why, in his development of story and of character, he so constantly considers how it will seem to his readers. Most of Dickens's actual journalism was the work of a shorthand reporter, and left nothing original as a result. But of his sub-

sequent journalistic work the recently published "Old Lamps for New Ones" (New Amsterdam Book Co.), edited by Frederick G. Kitton, gives excellent example. It contains about half a hundred "essays, reviews, and other papers, here collected for the first time." These papers are from many sources, the "Examiner" and the "Daily News" and the "Morning Chronicle," the magazines that Dickens edited himself, and other places. We think it extraordinary that the editor did not note concerning each article the paper or magazine in which it appeared. But he did not do so, and the value of the book is thus very seriously impaired; for it comes down to the intrinsic value of the productions in question, and the fact that they were written by Charles Dickens. Intrinsically some of these papers are extremely good, some not so valuable. But they are most significant as being by Dickens; they are capital examples of Dickens's journalistic temper applied to the ordinary topics of journalism. Thus, the article which gives title to the collection, written at the acme of Dickens's power, holds the Preraphaelites up to ridicule with the same sympathy with current feeling on the subject that the most ephemeral penny-a-liner would have had. Not that Dickens slavishly followed popular taste (or that journalists do either, for that matter); he has the same perception of popular feeling when he writes of something that is not popular, — as, for instance, Capital Punishment or Ragged Schools. We think that the book makes us understand Dickens better. From this point of view it is extremely interesting; but how much more interesting it would have been (and useful to the student) if Mr. Kitton had assumed more of the duties of an editor.

"Democracy in America" in new setting.

The need of a new English edition of De Tocqueville's "Democracy in America" has been well supplied by the Century Co. Reeve's translation, as revised and annotated from the author's last edition, has been used, and President Daniel C. Gilman, of Johns Hopkins University, is the editor. De Tocqueville's speech foretelling the Revolution of 1848, his essay on Swiss Democracy, and Dr. Bowen's biographical sketch have been retained. There is a portrait of the author, a Bibliographical Note, and, we are glad to say, a good Index. The helpful Introduction by President Gilman lends the requisite element of completeness to this well planned edition. Social and political conditions in this country have changed in some important respects since De Tocqueville wrote; but the value of his treatise is in the main unimpaired. It is, and will remain, one of the great classics of political philosophy, — for it is philosophy rather than description that De Tocqueville gives us. Herein he differs from Mr. Bryce, and hereby, we venture to say, his work is likely to outlive that excellent and as yet indispensable account of our existing institutions and current characteristics, "The American Commonwealth." De Tocqueville's book bears the impress of a mind of a peculiar

cast, of a unique talent, a rare individuality. In a word, it is a work of genius. The best that is in it is something other and rarer than the fruit of toil and scholarship, of close observation and temperate judgment, — though in the marks of these useful qualities, too, it is eminently rich. Another Bryce, another Bodley, perhaps another Lecky, we can readily imagine coming on occasion to the aid of the student of political institutions. A second Montesquieu, a second De Tocqueville, the world is not likely to see. Of De Tocqueville's "America" Professor Blackie said: "Next to Aristotle's Politics, I account this the most valuable political book in my library"; and this judgment fairly indicates the rank of the book in literature. In reprinting it in the form needed by students of to-day, the publishers have rendered a public service. No intelligent American can rise from its perusal without being a sounder patriot, a wiser citizen, and a firmer believer in the doctrine that government by the people for the people, under whatever outward form or manifestation, is the government of civilization that came in with civilization and will perish only with civilization. Dismal speculations now current as to the duration of popular government seem futile enough. It will endure, under one form or other, as long as Western civilization endures. It is not possible to seriously imagine a people of high average intelligence living permanently under a polity which denied them the controlling voice in the conduct of their public as well as private affairs. Democracy is a phase of human development.

*Essays on
literary art.*

Readers of THE DIAL are familiar with the critical writings of Mr. Hiram M. Stanley, and will welcome the appearance of them in book form under the title of "Essays on Literary Art" (Swan Sonnenschein & Co., London). The wide reading, the fine discernment, the accurate scholarship with which Mr. Stanley has successfully associated his name, may here be seen and enjoyed. Especially suggestive is the concluding paper on "The Secret of Style," which adds the weight of literary authority to the scientific analysis of Mr. Herbert Spencer, though we should have liked to see something specific of Robert Louis Stevenson's essay on style. We detect a nod of the critic in the "Thoughts on English Love-Song" where he says: "It is a long leap from the Elizabethans to Mrs. Browning, but the interim contains no love sonnet of any great merit, with the possible exception of Hartley Coleridge's 'To a Lofty Beauty'". Surely we are, then, to read Jacobean for Elizabethans, or disregard the beauties of Drummond of Hawthornden; while Keats's "The day is gone, and all its sweets are gone," is but one of several which suggest themselves in preference to Hartley Coleridge's, which, after all, is chiefly suggestive of filial love. Notably neglected is "The Traveller and his Wife's Ringlet" of (Tennyson) Turner, — and the charming "Love's Anniversary" of Habington as well, which our critic rates much too low;

while all the epithalamia are omitted from consideration, strangely enough. Nor does the statement that "we look in vain for it [the true lyric love-note] in any measure in Robert Browning" seem well considered in the face of "Summum Bonum," "One Pearl, One Girl," and a number of longer songs of perfect charm. Still, these are minor matters.

*The rainbow
Leviticus.*

The Polychrome Bible (Dodd, Mead & Co.) is called to our attention again by the appearance of Leviticus, the fourth volume issued. This part is edited by Prof. S. R. Driver, of Oxford, assisted by the Rev. H. A. White. The general features are the same as of those volumes already noticed (THE DIAL, Feb. 16, '98). The employment of three colors marks the documents as follows: (1) *The Law of Holiness*, occupying chapters 17-26, is distinguished by yellow; (2) the main body of the priestly narrative and laws is marked by a white background; and (3) a few laws regarded as later than the priestly narrative are on a brown background. The analysis is very simple, and accords with the views of the school of Dr. Driver. The notes contain considerable material of real value. The illustrations are on a par with those of the earlier volumes. Scholars and Bible students will greet this part as another scale upon which to measure the present status of criticism in Leviticus.

*The claims of
long descent.*

Another evidence of the research which is going to make Americans the most thoroughly ancestried people in the world appears in the private printing of "The Vestry Book and Register of Bristol Parish, Virginia, 1720-1789." This interesting manuscript has been recently brought to light in the library of a gentleman who had kept it immured there for a round half-century, and is now given to the world in print through the indefatigable labors of Mr. Churchill Gibson Chamberlayne (Richmond, Va., published by the editor). The book is brimful of quaint old facts, some of them of value to anyone, historian or novelist, seeking to recreate the atmosphere of a departed and fascinating age. And it is also a record of importance to all who set the slightest value upon descent, and find the names of their forbears recorded here in respect of the three great facts of life — birth, marriage, and death.

*Saintsbury's
English
literature.*

It was preordained that Mr. Saintsbury should write a complete history of English literature — complete, that is, in the sense of summarizing the entire course of that literature from "Widsith" and "Beowulf" down to the most recently departed poet. Mr. Ruskin is the only living writer considered, an exception to the general rule that finds some justification. Whatever we may think of the eccentricities of the author's style or the vagaries of his judgment, he has never yet produced an uninteresting book, and his new "Short History of English Literature" (Macmillan) is thoroughly readable from first to last, even the sec-

tions that are perforce closely packed with names, titles, and other bits of bare fact. And we always feel sure that the judgments expressed are Mr. Saintsbury's own, for his practice of reading any literature whereof he discourses is well known. Indeed, there are probably few men living who have read, with critical eye, so much modern literature, in the English and other languages. This qualification, combined with unusual retentiveness of impressions, gives to Mr. Saintsbury's writing a solidity beyond that of most current criticism, and makes this latest book of his peculiarly welcome. The only novelty in its plan is provided by the series of ten brief "interchapters" that summarize in their more general aspects the periods just surveyed. The history is not so very "short," either, for it extends to some eight hundred pages of about five hundred words each. It takes a great deal of industry to prepare such a work, and we are not disposed to carp at its minor defects.

BRIEFER MENTION.

Professor W. J. Alexander has edited the "Select Poems of Shelley" for the "Athenæum Press" series, published by Messrs. Ginn & Co. The usual elaborate introductory essay is provided, an essay not as entirely in sympathy with its subject as we could have wished, but still interesting and concise. The longer poems included are "Alastor," "Adonais," "Epipsychidion," and "Prometheus Unbound"; the shorter ones embrace most of the best lyrics. The notes are carefully chosen and valuable, and the total impression made by the volume is one of scholarly neatness and a conscientious endeavor to embody the heart of the poet's mystery in a series of suitable critical formulæ.

A melancholy interest attaches to the late Professor Lane's "Latin Grammar for Schools and Colleges" (Harper). He had been engaged upon it for nearly thirty years, and brought it near completion, only to die before he could give it to the public. The task of finishing the work thus left was entrusted to Professors Morgan, Allen, and Smith, but again death intervened, and classical scholarship had to mourn the loss of Professor Allen. Then Professor Smith left America to take charge of the American School of Classical Studies in Rome, and Professor Morgan alone was left. Under his direction the work has been carried through the press, and is now issued in a volume of nearly six hundred pages—a reference work for advanced scholars rather than a college text-book, and a monument to the minute and industrious scholarship of George Martin Lane.

"From Chaucer to Arnold," edited by Mr. Andrew J. George, is a volume of "types of literary art in prose and verse," intended for use as a secondary school text-book in English literature. It is essentially a volume of texts, as there are more than six hundred pages of them, selected with the skill of an experienced teacher and critic. The use of such a book gives, at least, some sense of the development and continuity of our literature, which is more than can be said of the method which restricts a year's reading to three or four random classics. Mr. George's book is one of the best of its sort, and we are glad to commend it to teachers. (Macmillan.)

LITERARY NOTES.

The beautiful Dent-Scribner edition of Scott has just been extended by six volumes, two each of "Kenilworth," "The Abbot," and "The Pirate."

"Evan Harrington" and "Short Stories" are the two newest volumes in the revised edition of Mr. George Meredith's novels. The Messrs. Scribner are the publishers.

"Maria Felicia," translated from the Bohemian of Carolina Svetla, is about to be added to the popular series of "Tales from Foreign Lands," published by Messrs. A. C. McClurg & Co.

"Red and Black," just published by Brentano's, is an English translation, made by Mr. Charles Tergie, of that famous masterpiece of realistic fiction, "Le Rouge et le Noir," by Henri Beyle.

Volume VIII. of "Frederick the Great," completing the work, and "Latter-Day Pamphlets" are the latest issues in the "Centenary" edition of Carlyle, imported by Messrs. Charles Scribner's Sons.

The Century Co. have just issued a new illustrated edition of that ever-popular story, "The Casting Away of Mrs. Leeks and Mrs. Aleshine" (including "The Dusanter") by Mr. Frank R. Stockton.

"The Autobiography and Correspondence of Mrs. Delaney," as revised from Lady Llanover's edition, and edited by Miss Sarah Chauncey Woolsey, has just been reissued (two volumes bound in one) by Messrs. Little, Brown, & Co.

President Schurman's address of last June, upon the occasion of the thirtieth annual Commencement of Cornell University, has just been published in pamphlet form by the Messrs. Putnam, and given "A Generation of Cornell" for a title.

A second series of "Chap-Book Stories" has just been published by Messrs. Herbert S. Stone & Co., thus adding another volume to the several that have already been furnished forth by the files of the little magazine that won so many friends during its brief career.

Mr. A. Flanagan, Chicago, publishes an arrangement of "Hiawatha," in twelve scenes, for reading-classes and school entertainments. The pamphlet is prepared by Miss Minnie M. George, and gives full directions concerning costumes, music, and other adjuncts of such an entertainment.

Mr. Frederick W. Morton, whose compilations entitled "Woman in Epigram" and "Man in Epigram" have found much favor with a certain class of readers, has now prepared "Love in Epigram," a third collection of the same general character, published, like the others, by Messrs. A. C. McClurg & Co.

Messrs. Henry Holt & Co. have just published "A Concise Dictionary of Greek and Roman Antiquities," based on Smith's larger work, and edited by Vice-Provost F. Warre Cornish, of Eton College. There are over eight hundred pages and more than a thousand illustrations, all of which are provided at a moderate price.

The charming reprint of "The Spectator," edited by Mr. G. Gregory Smith and published by Messrs. Charles Scribner's Sons, to which we have referred from time to time, is now completed by the publication of the eighth volume, which has indexes to the entire work. A more presentable set of books has not often been devised.

Messrs. Charles Scribner's Sons announce that they have purchased the publications of the Christian Liter-

ature Co. These include editions of the Ante-Nicene Christian Fathers, the Nicene and Post-Nicene Fathers, the works of St. Augustine and St. Chrysostom, the "American Church History Series," and the "Ten Epochs of Church History."

Messrs. Bell & Co., publishers of the "Bohn Library," have acquired the copyright of Burton's famous "Personal Narrative of a Pilgrimage to Al-Madinah and Meccah," and have issued the work in a new two-volume edition, with an introduction by Mr. Stanley Lane-Poole. There are many illustrations, and the edition is in every way an acceptable one. It is published in this country by the Macmillan Co.

Messrs. Charles Scribner's Sons import for the American market a new edition (the third) of "The Life of Michelangelo Buonarroti," by the late John Addington Symonds. Published as they are at a moderate price, the two volumes of this edition are brought within the reach of a new circle of purchasers, who will, we doubt not, heartily welcome the opportunity now offered to place them upon the shelf.

As the end of the century comes nearer and nearer, we may expect a great production of works, singly and in series, which undertake to sum up the progress of the hundred years, or present a conspectus of human knowledge at the time when we pass into the twentieth century. Such books are not strictly due until 1901, but eagerness to be early in the field will anticipate that date in many cases, and announcements are already beginning to appear. An essentially geographical series, entitled "A View of the World in 1900," edited by Professor J. H. Mackinder, is already well under way in England, and will include twelve volumes, such, for example, as "Britain and the North Atlantic," by the editor; "Scandinavia and the Arctic Ocean," by Sir Clements Markham; "France and the Mediterranean," by M. Elisée Réclus; "Africa," by Dr. J. Scott Keltie; and "The Russian Empire," by Prince Kropotkin.

TOPICS IN LEADING PERIODICALS.

November, 1898.

Alaska, Colonial Lessons of. D. S. Jordan. *Atlantic*.
Alexander the Great. B. I. Wheeler. *Century*.
Architectural Forms in Nature. *Popular Science*.
Army and Navy "Y. M. C. A." Albert Shaw. *Rev. of Rev.*
Bismarck. Sidney Whitman. *Harper*.
Carlyle as a Letter Writer. C. T. Copeland. *Atlantic*.
Dance, George, and his Portraits. W. Roberts. *Mag. of Art*.
Eastward Expansion of the U. S. A. R. Colquhoun. *Harper*.
Explorations, Recent. J. Scott Keltie. *Harper*.
Fiber Industries, Possible, of the U. S. C. R. Dodge. *Pop. Sci.*
Fifth Army Corps, With the. Frederic Remington. *Harper*.
Franklin, The Many-Sided. P. L. Ford. *Century*.
George, Henry. T. G. Shearman. *Self Culture*.
Horse in Folk-Lore. J. F. O'Donnell. *Lippincott*.
Imagination. J. K. Wetherill. *Lippincott*.
Italy, Modern. Giovanni Vecchia. *Review of Reviews*.
Italy, Modern, An Impeachment of. "Ouida." *Rev. of Rev.*
Magna Charta, American Interest in. F. A. Roe. *Self Culture*.
"Maine," Personal Narrative of the. C. D. Sigbee. *Century*.
Manila, Why We Won at. B. A. Fiske. *Century*.
Mark Twain in California. Noah Brooks. *Century*.
Masks, Greek and Barbarian. Charles de Kay. *Mag. of Art*.
Navy in the War. Captain F. E. Chadwick. *Scribner*.
Navy in the War with Spain. I. N. Hollis. *Atlantic*.
Newspaper Correspondents in the War. *Review of Reviews*.
Nicaragua Canal. L. M. Keasbey and E. R. Johnson. *R. of R.*
Omaha Exposition, The. Irene C. Byrne. *Self Culture*.
Oriental Puzzle Locks. R. T. Pritchett. *Magazine of Art*.

Oriental Stage-Craft. *Lippincott*.

Pacific Seaboard Islands, Our. John E. Bennett. *Harper*.
Paris, The Woman's. Ada Cone. *Scribner*.
Porto Rican Campaign, The. R. H. Davis. *Scribner*.
Psychology and Art. Hugo Münsterberg. *Atlantic*.
Reign of Terror, The. T. Arnold Haultain. *Self Culture*.
Renaissance Girlhood, Art and Romance of. *Mag. of Art*.
Santiago, My Experiences at. James Creelman. *Rev. of Rev.*
School Superintendents, Confessions of Three. *Atlantic*.
Settlers of Middle America, The Original. *Popular Science*.
Shaw, Byam. Alfred Lys Baldry. *Magazine of Art*.
Soldiers' Songs. W. W. Crane. *Lippincott*.
Spain, Lowell's Impressions of. *Century*.
Spain's New World Colonies. M. B. Jordan. *Self Culture*.
Switzerland, Torrents of. E. R. Dawson. *Popular Science*.
Thackeray, Some Aspects of. H. D. Sedgwick, Jr. *Atlantic*.
Torpedo-Boat Service. Lieut. J. C. Fremont. *Harper*.
Torpedo Boats in the War. J. R. Spears. *Scribner*.
Unconventional, Craze for the. Jane E. Joy. *Lippincott*.
U. S. and Far Eastern Question. F. B. White. *Self Culture*.
Utah Funeral, A. Paul Ward Beck. *Lippincott*.
War, Fanciful Predictions of. W. W. Crane. *Lippincott*.
Warren Hastings Controversy. G. Mercer Adam. *Self Culture*.
West, Intellectual Movement in the. H. W. Mabie. *Atlantic*.
World's Fair, The French. P. de Coubertin. *Century*.
Yosemite, Animals of the. John Muir. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 169 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Marie Antoinette. By Clara Tachudi; authorized translation from the Norwegian by E. M. Cope. With colored portrait, large 8vo, pp. 460. Macmillan Co. \$2.50.
Charles Carleton Coffin, War Correspondent, Traveller, Author, and Statesman. By William Elliot Griffis, D.D. With portrait, 8vo, gilt top, uncut, pp. 357. Dana Estes & Co. \$2.
The Life of Michelangelo Buonarroti. Based on studies in the archives of the Buonarroti family at Florence. By John Addington Symonds. Third edition; in 2 vols., illus., 8vo, gilt tops, uncut. Charles Scribner's Sons. \$4.
A Study of Mary Wollstonecraft and the Rights of Woman. By Emma Rauchenbusch-Clough, Ph.D. 8vo, uncut, pp. 234. Longmans, Green, & Co. \$2.50.
Famous Scots Series. New vols.: Sir William Wallace, by A. F. Murison; Robert Louis Stevenson, by Margaret Moyes Black. Each 12mo. Charles Scribner's Sons. Per vol., 75 cts.

HISTORY.

The Romance of the House of Savoy, 1003-1519. By Alethea Wiel. In 2 vols., illus., 8vo, gilt tops, uncut. G. P. Putnam's Sons. \$4.
The War with Spain: A Complete History of the War of 1898. By Charles Morris. Illus., 12mo, pp. 383. J. B. Lippincott Co. \$1.50.
Introduction to the Study of History. By Ch. V. Langlois and Ch. Seignobos; trans. by G. S. Berry; with Preface by F. York Powell. 12mo, pp. 350. Henry Holt & Co. \$2.25 net.
The American Revolution, 1763-1783. Reprinted from the "History of England in the Eighteenth Century." By William Edward Hartpole Lecky, M.P.; arranged and edited by James Albert Woodburn. 12mo, pp. 518. D. Appleton & Co. \$1.25.
The Spanish Revolution, 1868-1875. By Edward Henry Strobel. With portrait, 12mo, gilt top, uncut, pp. 293. Small, Maynard & Co. \$1.50.
Buccaneers and Pirates of our Coasts. By Frank R. Stockton. Illus., 12mo, pp. 325. Macmillan Co. \$1.50.

GENERAL LITERATURE.

A History of Spanish Literature. By James Fitzmaurice-Kelly. 12mo, pp. 423. "Literatures of the World." D. Appleton & Co. \$1.50.
Second Thoughts of an Idle Fellow. By Jerome K. Jerome. 12mo, pp. 333. Dodd, Mead & Co. \$1.25.

- Manual of the History of French Literature.** By Ferdinand Brunetière; authorized translation by Ralph Denech. With portrait, 12mo, pp. 569. T. Y. Crowell & Co. \$2.
- Cyrano de Bergerac: A Play in Five Acts.** By Edmond Rostand; trans. from the French by Gladys Thomas and Mary F. Guillemard. With portrait, 12mo, uncut, pp. 294. R. H. Russell. \$1.
- Cyrano de Bergerac.** By Edmond Rostand; trans. from the French by Gertrude Hall. With portrait, 24mo, pp. 235. Doubleday & McClure Co. 50 cts. net.
- Dante's Ten Heavens: A Study of the Paradiso.** By Edmund G. Gardner, M.A. 8vo, uncut, pp. 310. Charles Scribner's Sons. \$3.50 net.
- Petrarch, the First Modern Scholar and Man of Letters: A Selection from his Correspondence.** Trans. from the original Latin and edited by James Harvey Robinson and Henry Winchester Rolfe. Illus., 8vo, gilt top, uncut, pp. 436. G. P. Putnam's Sons. \$2.
- Principles and Methods of Literary Criticism.** By Lorenzo Sears, Litt.D. 12mo, pp. 364. G. P. Putnam's Sons. \$1.25.
- Our Conversational Circle.** By Agnes H. Morton; with Introduction by Hamilton W. Mabie. 16mo, gilt top, uncut, pp. 218. Century Co. \$1.25.
- A Generation of Cornell, 1868-1898: An Address.** By Jacob Gould Schurman. 8vo, pp. 57. G. P. Putnam's Sons. Paper, 75 cts.
- Love in Epigram: Sapient Guesses and Foolish Conceits about the Tender Passion.** Compiled by Frederick W. Morton. 16mo, pp. 248. A. C. McClurg & Co. \$1.

NEW EDITIONS OF STANDARD LITERATURE.

- The Adventures of Captain Bonneville, U. S. A.** By Washington Irving. "Pawnee" edition; illus. in photograph by Henry Sandham, F. S. Church, and others. In 2 vols., 8vo, gilt top, uncut. G. P. Putnam's Sons. \$6.
- Paul Clifford.** By Edward Bulwer Lytton. Illus. with etchings, 8vo, gilt top, uncut, pp. 472. Dana Estes & Co. \$2.
- A Strange Story.** By Edward Bulwer Lytton. Illus. with etchings, 8vo, gilt top, uncut, pp. 499. Dana Estes & Co. \$2.
- Works of Thomas Carlyle, "Centenary" edition.** Edited by H. D. Traill. New vols.: History of Frederick the Great, Vol. VIII., and Latter-Day Pamphlets. Each illus., 8vo, uncut. Charles Scribner's Sons. Per vol., \$1.25.
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- The Spectator.** Edited and annotated by G. Gregory Smith. Vol. VIII., with Indexes. With portrait, 12mo, gilt top, uncut, pp. 319. Charles Scribner's Sons. \$1.50.
- Departmental Ditties, The Vampire, etc.** By Rudyard Kipling. 24mo, uncut, pp. 159. "Lark Classics." William Doxey. 50 cts.; paper, 25 cts.

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- Fables for the Frivolous with Apologies to La Fontaine.** By Guy Wetmore Carryl; illus. by Peter Newell. 8vo, gilt top, uncut, pp. 120. Harper & Brothers. \$1.50.
- Songs of War and Peace.** By Sam Walter Foss. 12mo, gilt top, pp. 146. Lee & Shepard. \$1.25.

FICTION.

- Wild Eelin: Her Escapades, Adventures, and Bitter Sorrows.** By William Black. Illus., 12mo, pp. 512. Harper & Brothers. \$1.75.
- The Adventures of François, Foundling, Thief, Juggler, and Fencing-Master, during the French Revolution.** By S. Weir Mitchell, LL.D. Illus., 12mo, pp. 321. Century Co. \$1.50.
- The Battle of the Strong.** By Gilbert Parker. 12mo, pp. 466. Houghton, Mifflin & Co. \$1.50.

- Antigone, and Other Portraits of Women (Voyageuses).** By Paul Bourget; trans. by William Marchant. 12mo, uncut, pp. 297. Charles Scribner's Sons. \$1.50.
- The Blind Man's World, and Other Stories.** By Edward Bellamy; with Prefatory Sketch by W. D. Howells. 12mo, gilt top, pp. 415. Houghton, Mifflin & Co. \$1.50.
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- Florida Alexander, a Kentucky Girl.** By Eleanor Talbot Kinkaid. 16mo, pp. 276. A. C. McClurg & Co. \$1.
- My Invisible Partner.** By Thomas S. Denison. 12mo, gilt top, pp. 230. Rand, McNally & Co. \$1.
- The Double Man: An Oculist's Life Story.** By F. B. Dowd. 12mo, pp. 303. Denver: Temple Pub'g Co. Paper, 50 cts.
- Mr. Jonnemacher's Machine: The Port to Which We Drifted.** By Lord Prime, Esq. Illus., 12mo, pp. 255. Philadelphia: Knickerbocker Book Co. 75c.; paper, 35c.

TRAVEL AND DESCRIPTION.

- Five Years in Siam, from 1891 to 1896.** By H. Warington Smyth, M.A. In 2 vols., illus., 8vo, uncut. Charles Scribner's Sons. \$9.
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An American Cruiser in the East: Travels and Studies in the Far East. By John D. Ford, First Engineer of the Pacific Station, U. S. Navy. Illus., 8vo, pp. 468. A. S. Barnes & Co. \$2.50.

THEOLOGY AND RELIGION.

Biblical Apocalypses: A Study of the Most Notable Revelations of God and of Christ in the Canonical Scriptures. By Milton S. Terry, D.D. Large 8vo, pp. 513. Curtis & Jennings. \$3.

The Prayer Book and the Christian Life; or, The Conception of the Christian Life Implied in the Book of Common Prayer. By Charles C. Tiffany, D.D. 12mo, gilt top, uncut, pp. 174. Charles Scribner's Sons. \$1.25.

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ECONOMIC, POLITICAL, AND SOCIAL STUDIES.

The Science of Finance: An Investigation of Public Expenditures and Public Revenues. By Henry Carter Adams, Ph.D. 8vo, pp. 573. "American Science Series." Henry Holt & Co. \$3.50 net.

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Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution. By Charlotte Perkins Stetson. 12mo, uncut, pp. 340. Small, Maynard & Co. \$1.50.

The Cry of the Children: An Exposure of Certain British Industries in which Children are Iniquitously Employed. By Frank Hird. Illus., 12mo, pp. 96. M. F. Mansfield & Co. 75 cts.

Imperial America: The Policy of National Expansion. By William C. Lever. 12mo, pp. 128. Chicago: Forbes & Co. Paper, 25 cts.

MUSIC.—ART AND ARCHITECTURE.

Music and Manners in the Classical Period: Essays. By Henry Edward Krehbiel. 12mo, gilt top, uncut, pp. 277. Charles Scribner's Sons. \$1.50.

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Architecture among the Poets. By H. Heathcote Statham. Illus., 12mo, gilt top, pp. 143. Charles Scribner's Sons. \$1.75.

Rex Regum: A Painter's Study of the Likeness of Christ from the Time of the Apostles to the Present Day. By Sir Wyke Bayliss, F.S.A. Illus., 12mo, gilt top, pp. 192. Macmillan Co. \$2.

Model Houses for Little Money. By William L. Price; with additional chapter by Frank S. Guild. Illus., 24mo, gilt top, uncut, pp. 193. Doubleday & McClure Co. 50 cts.

Inside of One Hundred Homes. By William Martin Johnson. Illus., 24mo, gilt top, uncut, pp. 139. Doubleday & McClure Co. 50 cts.

REFERENCE.

A Concise Dictionary of Greek and Roman Antiquities. Based on Sir William Smith's Larger Dictionary, and incorporating the results of modern research. Edited by F. Warre Cornish, M.A. Illus., large 8vo, pp. 829. Henry Holt & Co. \$4.

Etiquette for Americans. By a Woman of Fashion. 16mo, gilt top, uncut, pp. 273. H. S. Stone & Co. \$1.25.

Book-Prices Current: A Record of the Prices at which Books have been Sold at Auction from Dec., 1897, to the Close of the Season, 1898. 8vo, pp. 738. London: Elliot Stock.

A Manual of Cheiroscopy: A Complete Practical Handbook. By Ed. Heron-Allen. Ninth edition; illus., 12mo, pp. 319. G. P. Putnam's Sons. \$1.75.

The Gem Pocket Pronouncing Dictionary of the English Language. 64mo, pp. 608. G. P. Putnam's Sons. 75 cts.

The Clarendon Dictionary. By William Hand Browne; the pronunciation by S. S. Haldeman, LL.D. Illus., 16mo, pp. 365. University Pub'g Co. 45 cts.

BOOKS FOR THE YOUNG.

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THE DRAMA AS ART.

Every now and then, the consciousness of that section of the public which is provided with such uncomfortable things as ideals becomes stirred to the pitch of indignation in contemplation of the degradation to which some form of artistic endeavor is subjected by the hard conditions that a commercial age ever seeks to impose, and usually succeeds in imposing, upon the production of the art in question. At one time it is literature, at another music, at still another painting that comes up for discussion; just now, thanks to the stimulus of a lecture by Mr. Israel Zangwill, it is dramatic art upon which the fierce light of criticism beats. That the art of the playwright will be bettered by this light — or, to vary the metaphor, by the destructive distillation of the accompanying heat — is more than doubtful; but it is well that some one should from time to time call public attention sharply to the low estate into which the stage has fallen, for if the ideal find no spokesman when hardest pressed, its condition is indeed hopeless. Mr. Zangwill, who has just thrown himself bravely into the breach, deserves warm gratitude for what he has been saying, and we trust will keep on saying, for the substance of his contention is of demonstrable nature, and the eternal years of God belong to the truths that are being given so pointed an expression.

Like all speakers of the unvarnished truth, Mr. Zangwill finds that his message is anything but acceptable in many quarters. To say nothing of the wounded susceptibilities of dramatic managers, and of the men who fabricate the kind of play that the managers want, the journeymen who write "dramatic criticism" for the newspaper press are quite comically outraged by his outspoken remarks. Many of them have been saying much the same thing, in a more guarded way, all along; but they profess themselves outraged by the antics of this bull in the china-shop of modern vaudeville, and cheap farce, and tawdry melodrama. They would roar you as gently as any sucking-dove, but they would not for the world speak the plain truth in plain words; and as for the scintillating words and keen thrusts that flash from Mr. Zangwill's armory, they are wholly incapable of forging

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and wielding the needed weapons. Indeed, the lot of these gentlemen who write about the nightly happenings of the stage is no pleasant one. They have to deaden whatever artistic conscience they may possess, to invent euphemistic phrases for the characterization of bad plays, to pretend that the contemporary English stage is interesting when they know in their heart of hearts that it is not, and, above all, to simulate a virtuous and fiery indignation when some dramatist of genius traverses the petty conventions of an artificial seemliness and probes human life to its depths. The treatment accorded to Dr. Ibsen during the past ten years by nearly all newspaper critics stands in everlasting and shameful evidence of their shallow incompetence as a tribe.

We are glad, then, that Mr. Zangwill has stirred the waters in which these criticasters disport themselves, and has called widespread public attention to a few home truths concerning plays and playgoers. He has said nothing new about the subject — there is nothing new to say — but he has placed a pretty wit at the service of a few of the old ideas, and some of his observations are pointed enough to pierce the utmost thickness of the Philistine hide. There is penetrative energy in such phrases as the following: "The modern receipt for a successful play is a paying compound of snivel, drivel, and devil." "The old actors are dead and buried, but the plays are dead and printed. You can buy them at the price of eggs, twenty-five cents a dozen, and they are mostly bad." "The critic no more represents the simple and occasional playgoer than a congressman represents the baby he kisses." The taste of these sayings is dubious, but an exhibition of bad taste is no new thing to Mr. Zangwill's readers. Free from this reproach are such acute sayings as these: "Irving's respect for Tennyson is unique in the history of the stage — and of Irving." "Ibsen's ink often runs in the veins of his characters." "The French stage has never lost its literary tradition. We have legitimized its children, we have turned its intrigues into flirtations; but such virtue has its own reward." The lecture from which these excerpts are made is a sort of Gatling gun of epigrams, and its deadly fire is sustained for more than an hour with but brief pretermissions.

The essential contention of this censor of a degraded art is that our playmongers are apt to forget that it is a form of art with which they are concerned. When we think what the drama has been as a factor in civilization, when

we recall the noble uses to which the stage has been put in other times and lands, when we reflect upon the possibilities, for instruction and edification, of the play which is conceived as something finer than a means of amusement, we cannot but view with contempt the English play which we get from the theatrical syndicate and the "bad shopkeepers" of Mr. Zangwill's invective. And when we realize that the drama is still treated as a fine art in France and Germany, in Spain and Italy, in Russia and Scandinavia, while in the English-speaking countries alone it has fallen to a level which makes meaningless any mention of art in its discussion, we may well bow our heads with shame. This is a general truth of which there is no effective denying, for the occasional manager of high ideals and the occasional play of literary quality serve only to emphasize the pass to which the majority of plays and managers have come. It is no more than the simple truth to say that our audiences do not want ideas in their plays; they want costumes, and tricks of stage-carpentry, and farcical situations; they are hugely delighted by a catchy song or an utterly irrelevant dance; they will tolerate sentiment if not too delicate, and even passion if its origin be not too deep within the soul; but ideas they will not have on any terms.

Is our popular artistic standard lower in matters pertaining to the stage than it is in matters that concern the other forms of art endeavor? Mr. Zangwill thinks that it is; but we are not so sure. It is popular taste in "literature that makes possible the existence of the class of newspapers that so disgrace American civilization. Surely the stage, at its basest, can do no worse than that. If we seem to set up a higher standard for books than we do for plays, it must be remembered that the bad play forces itself more obtrusively upon public attention than the bad book. People view the former in public, as it were, and it is discussed in the public press; whereas the latter is read in private, and the critic usually ignores it altogether. Beneath the lowest stratum of books that are thought deserving of mention by newspaper reviewers, there is a still lower stratum that makes up the chief reading of countless thousands of people, as far as they read books at all. But the theatres that provide the corresponding forms of cheap sentiment and vulgarity are conspicuous in the public eye, and have their place in the daily or weekly theatrical summaries. We doubt, then, very much if the taste of the real public be any better in its read-

ing than in its acting. When we consider music, painting, and sculpture, much the same principles hold true. As in literature, so in the case of these arts, we can never learn what the masses really like, because we cannot readily catch them (as we can at a theatre) in the act of what stands to them for æsthetic contemplation. But from the popularity of certain forms of music, and of certain forms of the graphic arts, — forms in which imbecility and vulgarity seek to outrival each other — we may at least shrewdly surmise that the taste of the dear public is here, as with books and plays, in almost equally evil case.

Yet when all is said, one important consideration remains. In literature, the finest forms of art are accessible to everybody. This statement is also measurably true of music, and painting, and sculpture. One can to a considerable extent come to understand the ideals of these arts by the study of photographs and scores. At all events, the large cities afford actual examples of the highest achievements of these arts. But even the large cities rarely, if ever, afford to the spectator examples of what the art dramatic at its highest can do. They may show us marvellous stage-effects, but they do not show us sincerity of purpose and unity of artistic endeavor. In this respect, it is true that in England and America the drama stands upon a lower level than the other arts. We can all read the greatest literature at home; we can often hear the greatest music perfectly performed; we can view some of the greatest works of painting and sculpture in the originals and all of them in trustworthy reproduction; but we cannot witness such productions of the great plays as are to be witnessed in the theatres of the European Continent. Our productions may cost a great deal more, and be more dazzling to most of the senses, but they do not make art their foremost consideration, and they justify the reproach that in our time has fallen upon the English-speaking stage.

FREED A DIRECTION.

This phrase is Bacon's definition of his own philosophy. The direction he so successfully freed was, of course, towards the promised land of the practical and industrial arts, and away from the regions of myth and metaphysic. It has become more than a direction, — it has become a current, irresistible and perhaps irreversible. Especially in America, where the genius of Franklin has stamped

practicality on our national character, have we gone the whole Baconian way. Recent events are like to confirm us in the reasonableness of our ideals and methods. A South American traveller reports asking the Padre of a Jesuit Mission what it was he taught the Indians whom he caught young and inoculated with Spanish civilization. "Why," he said, "we teach them poetry and theology." Does not the difference between the Latin races and ours speak in that statement? But let us not be too proud. Poetry and theology are no bad aids to happiness in this life and security in the next. The charm of life is something; the two immortalities of art and the soul are more. There have been civilizations which have risen and spread and dominated the world, and then vanished and left nothing behind in the mind of man but a nightmare and a headache. Despite our material prosperity, I believe there would be a gain in the higher and intenser joys of living were some philosopher to look about him and free us a direction leading away from the long-travelled Baconian road. We have ceased to live in the imagination. Literature is degraded to about the position of the lapdog of an idle woman. Restore us our faiths and our fancies, O philosopher, and you may take away some of our comforts and conveniences. Perhaps the witch's broomstick was a better vehicle than the bicycle.

But is it possible to establish a new direction? Are we not in the iron grip of a movement which must go on until every atom of imagination, every spark of superiority, is extinguished? The theories of spontaneous generation and development have disposed of First Causes and Efficient Causes, and the rest. Man is only a part of the machine of the world, and can no longer, as of old, front the huge beast and sport with him and turn him about. We are no longer images of Our Maker, but a conglomeration of cells and unconscious cerebration. We have lost initiative. We can no longer originate or control. Bacon expressly claimed for his philosophy that it did away with the necessity for superior talents — that it tended to make all men equal. And genius itself is accepting this view to-day. Tolstoi in his "War and Peace" has a long polemic against the delusions of superiority and direction. Great warriors and generals, he explains, have nothing to do with gaining battles: "the man behind the gun" does it all. An event like the French Revolution, he says, surges up from below, — to label it with the names of Voltaire, Rousseau, and Diderot, is absurd. He does not go so far as to claim that without Christ Christianity could have existed, or Mohammedism without Mohammed, or that the radiant area of peopled creation which we know as the Shakespearean world could have come into being wanting Shakespeare, — but the deductions are evident. Positively, it is a relief to turn from the worship of unguided force — from the view of man as a product of climates, foods, inherited nerve-suggestion, and what not, — to Nietzsche's conception of the Over

Man, who at least stands on his own legs and plays ducks and drakes with the universe.

Waiting the philosopher to arise who is capable of changing our course, I would offer a few suggestions which are particularly for the interests of literature. It is wrong to suppose that literature in its normal state deals with or imitates all of life with equal pleasure. There are vast regions of human experience and exertion upon which it looks coldly. The scientific activities of man — the accumulations of minute facts and the uses to which they are turned — are indifferent if not repugnant to it. Keats was perfectly right in drinking to the confusion of Newton, who destroyed the rainbow. The vast daily commonplaces of life have hardly more place in real literature. They are not beautiful enough, or significant enough, or profound enough, for lasting record. Yet it is precisely in these fields that the tendency of modern thought has driven literature to reap its harvests.

It is worth while to analyze a little the ordinary and the commonplace, to see why they fail to afford materials for great art. A human being is a human being, and *per se* one ought to be as interesting as another. But they are not. Circumstances alter cases. Père Goriot suffers perhaps as intensely as King Lear, but he does not affect us as much or as permanently. In the first place, Balzac could not deal with him beautifully. To put into his mouth the magnificent language of King Lear would have been inappropriate even had it been at Balzac's command, — and cloth of gold is more valuable than homespun. In the second place, to have given Père Goriot the far-reaching and elemental thought of King Lear would have been equally absurd. The conditions of his life could not allow or evoke it. Yet great thought is a necessary requisite of great art. And, lastly, Père Goriot is simply an unfortunate old man, like any other; whereas King Lear is the symbol of old age itself, the old age not only of humanity but of nature.

There is a tendency among recent writers to use scientific facts and appliances as materials for literature. A certain hardness and hollowness in the results is discouraging. It is curious how little we really care for such things. A lucifer match or a telephone instrument is an article of comfort and convenience. We use the one or the other without emotion or gratitude. The slightest fact of experience which touches our souls — the sight of a sunset, the scent of a flower, the sound of a woman's voice — is worth a thousand times more for delight and for literature than all the scientific facts and generalizations in existence. The sciences are the helots of civilization — the hewers of wood and drawers of water. We accept their services, but dismiss them from our company when we are bent on intellectual or social enjoyment. They have always resented this exclusion, and of late, by dint of decrying the nobler and more delicate susceptibilities of human nature, they have crushed their way into recognition. But

the moment man recovers the knowledge of himself as a being whose best prerogatives are to think and feel, the doom of their equality is sealed.

If literature can get little aid from science or the commonplace, it may be urged that history can supply all the materials it needs, and of the noblest and costliest kind. History is the school-girl's idea of serious literature. She would be shocked if told that she must go to poems and plays for profundity. But Aristotle said that history was less philosophical than poetry. Diderot said that history was a bad novel. Arnold said that history presented foam-bells of truth on a Mississippi of falsehood. History, in fact, lacks the metaphysic basis of great art. It relates men only to each other, seldom to their families, and never to Nature or God. It is always the same kaleidoscope, with the same bits of colored glass, in the same hard brilliancy and unmeaning complication. A great writer, a Shakespeare or a Scott, may humanize characters out of history, but as a rule they are only half successes, inferior to figures the same writers caught from common legend or projected from their own souls. Wagner hesitated in choosing for the trial of his greatest powers between the historical Barbarossa and the legendary Siegfried, — and he finally rejected the first because he felt that the history had not the truth or significance of the myth.

It is, indeed, in the direction of the myth that we must turn for the first hope of great literature. The myth-making instinct is its life-blood. To allegorize the facts of nature or humanity, to fasten upon and exalt certain elemental traits and types, is the primal instinct. The conscience, the aspirations, the very essence of races, speak in their myths. Yet myths are always an individual product. People never assembled in convention to make one, as we do to nominate a President. Some sensitive poet soul first embodied in words an appearance of nature or a human experience. Another added to this, another interpreted it, another satirized it, until it became a possession of the tribe and the world. In this view the process is always going on. The great figures of history, as they are accepted by mankind, are in the main myths. The mere trivial truths of biography are overridden by the sum of impression. Here in America we are unfortunate in not having a background deep enough for these ghosts and guides of life to gather in any number, — yet we have done what we could. I cannot recall any other instance of a superior race accepting the legends of an inferior and savage one, and making literature out of them. Yet this is what Longfellow effected with Indian mythology in *Hiawatha*, and Cooper with Indian legends in the *Pathfinder* romances. Hawthorne was driven to import into Puritan life old-world ideas, most assuredly foreign to such an environment, — the search for the elixir of youth, for instance, the phantasies of ancestral curses, of a reincarnated faun, and many others. Poe's poetry and romances belong to the region of abstraction, metaphysics, rather than

of myth. All these writers were conscious in their efforts after what must have seemed to their contemporaries unreality. In the critical jargon of to-day, they were not sincere. Yet they achieved great successes — the greatest our literature has known. There is no reason why their successors should not follow in their footsteps. Imagination lies dormant in the mind of man, and only needs a touch to evoke it.

Myths are the metaphysics of the ignorant. But metaphysics themselves — the imaginations and logical deductions of abstract thought — are and always must be the mental pabulum of the educated. There lies the theatre of the world's greatest poetry. It is folly to say that the problems of thought have all been threshed out — that "fate, foreknowledge, free-will absolute," the finite and infinite, birth and decay, good and evil — have all been so thoroughly debated that there is nothing more to say about them, or that Mr. Herbert Spencer's Pyrrhonic dialectic has put them forever out of court. They are no more exhausted than the eternal

"Amandus he" —

"Amanda she" —

which is the staple of fiction. Man must investigate the dark foundations of his estate. The main tendency of modern literature is akin to the impressionistic fallacy in painting, which strives to solve the problems of light, and forgets that nearly all significance comes through shadow. To go into a gallery of impressionistic pictures is like entering a spring opening of a millinery establishment. Everything is so gay, *riant*, and trivial. Put a Rembrandt or a Corot or a Millet among such pictures, and the grave deep note makes the triviality still more apparent. In the same way, bring the figures of an Elizabethan tragedy into a crowd of characters from modern novels, and the latter will seem like chattering monkeys in a cage.

Patriotism and Religion are matters of too mighty import to be made the tails of a literary kite. They are, indeed, too dominating and absorbing in their nature to have any direct or immediate effect on literature. They work for it, as they spiritualize man — break up his selfishness and sordidness, and give play to the exalted enthusiasms of the soul. A wave of patriotism seems spreading over the world, and perhaps the opening century will see a reawakening of the religious instinct.

I have said enough to indicate the direction I believe literature should take. Of course, art of any kind can never give up its imitation of life, its reproduction of reality. Myths and abstractions must be embodied in human form, must be translated into terms of human experience, before they can interest humanity. The dark monotony of thought must be infused with emotion, colored with imagery. But, for my part, I cannot conceive of anything more useless than a literature which reproduces life without a background of thought and imagination.

CHARLES LEONARD MOORE.

COMMUNICATIONS.

AS TO "HAD BETTER."

(To the Editor of THE DIAL.)

The reading of Professor Edward A. Allen's communication in THE DIAL for November 1 might prompt the query, How far is grammatical construction to be sacrificed to a popular idiom? It strikes one who reveres, without feeling himself worthy to be classed among the "purists," that while there are combinations preferable to "would better" the idiomatic "had better" is not among them. Let us make a few experiments with Professor Allen's first quoted sentence as a basis. By changing the auxiliary we have: 1. "You can better see about it yourself." 2. "You might better see about it yourself." 3. "You had better see about it yourself." Now suppose we remove the adverb "better" (which threatens to befog the view of everybody but the "purists") to a place almost equally advantageous for it, near the end of the sentence, and note the result: 1. "You can see about it better yourself." 2. "You might see about it better yourself." 3. "You had see about it better yourself." Which of these three is it that "defies all logical analysis"? If the last one is anything but "insipid English," if it is not nearer an "idiotism" than an idiom, if nobody except a "purist" would dream of objecting to it, then may Heaven and the colleges send us more "purists" before our language becomes entirely corrupted!

FRANK M. BICKNELL.

Malden, Mass., Nov. 5, 1898.

THE WHITE MAN AND THE TROPICS.

(To the Editor of THE DIAL.)

Your brief notice of Mr. Benjamin Kidd's remarkable little book on "The Control of the Tropics" (THE DIAL, Nov. 1) accurately states that somewhat dogmatic writer's main conclusion, but fails to point out a serious flaw in his argument. I allude to the sweeping assumption that the white races cannot permanently and successfully colonize the tropics. Mr. Kidd, soaring on the wings of theory, picturesquely says: "In the tropics the white man lives and works only as a diver lives and works under water"! It is pretty evident that Mr. Kidd has never been south of the Tropic of Cancer. To his imagination (fed, one might suppose, by the reports of Sir John Mandeville) a tropical country apparently presents itself as an Inferno, the native races of which are a sort of human salamanders born to an environment in which the white man is either bound to be promptly grilled to death, or else to gradually perish, *qua* white man, through a process of mental and physical enfeeblement. The fact is, Mr. Kidd is so bent on working out his imperialistic thesis that he exaggerates, on the one hand, the climatic dangers and discomforts that beset the white settler in the tropics, and underrates, on the other hand, the degree to which those dangers and discomforts can be counteracted by modern hygienic science. Were tropical heat the real enemy, the case of the colonist might be considered hopeless. But the real enemy is the microbe. It has been pretty conclusively shown, as is stated in "The British Medical Journal," that "disease, deterioration, and deaths in the tropics are due not so much to the influence of climate as to pathogenic germs, which have their limited and peculiar geographical areas, and differ greatly in the various tropical regions." The inference is plain. As a matter of fact, owing to scientific sanitation, the death-rate of English troops in India, which used to be about 125 per thousand, is now as low as 12 per thou-

sand; while in Trinidad and Barbadoes the sickness and mortality among the soldiers are actually less than at home. There are already over ten millions of white men and descendants of white men settled in the tropics; and, in fine, as the distinguished authority quoted above asserts (in direct contradiction to Mr. Kidd), "It is hardly reasonable to dispute any longer the possibility of tropical acclimatization." J. C. HALSTEAD, M. D.

St. Louis, Nov. 4, 1898.

NOTES ON AN ENGLISH LETTER.

(To the Editor of THE DIAL.)

I have been reading in THE DIAL of September 16 last, a letter from your London correspondent, and I am constrained to write to your journal traversing certain statements and opinions which are there advanced.

I. *As to copyright.* The Committee of the House of Lords on Copyright was appointed in order to seem to be doing something. The opinions and facts it has collected were known to everybody long ago. Nothing that was given in evidence is new. So far, the Lords' Committee has done nothing to justify its appointment. Of course its report may turn out to be valuable.

II. *As to a new Copyright Bill.* (1) Nothing is known of the intentions of the Government. A bill is now being drafted by one of the oldest Parliamentary hands, but that does not mean that it will be brought forward. The great difficulty in the way is the necessary assertion of Imperial copyright. If Canada, for instance, should insist upon a copyright Law of her own to protect her small body of printers, the Bill will fall to the ground. I doubt if the Government means to bring it in, because they will not raise the point of Imperial authority if it can be avoided.

(2) Your correspondent thinks that "the magazine has almost ousted from the attention of the reading public all books other than those of the first importance." This opinion seems to me absolutely at variance with the facts, which are these: The high-class magazines, though two or three of them hold their own, do not increase greatly in circulation. The old shilling magazines seem to be decaying in circulation and in influence. More books are published than were ever known before; public libraries are springing up all over the country, and are crowded with readers of books. What, however, has happened is this: Harmsworth and Pearson and Newnes have discovered the new mass of readers created by the School Boards. They give these people what they want — something light, amusing, and exciting; and their productions sell literally by the million. But to infer from this that magazines are taking readers from books is ridiculous. Those who buy these magazines have never bought books.

(3) Your correspondent thinks that publishing of the future will be in the hands of a few large syndicates. It hardly looks like it, so far. Longmans absorbed Rivington — and a Rivington started afresh the next day. Bentley is absorbed by Macmillan, it is true. But in the last few years new publishers have started up by the dozen. For instance: Arnold, Percival, Methuen, Innes, Heinemann, Constable, Duckworth, Grant Richards. And they all seem to be doing well: they have all got respectable lists.

(4) I am sorry to traverse every opinion of Mr. Temple Scott. But the truth is that the abolition of the three-volume novel has not produced "disastrous effects," as he asserts, but the very reverse. Under the old system, nobody bought the three-volume novel ex-

cept three or four circulating libraries; the cost of each to the library varied from 13s. 6d. to 15s. Naturally the library took as few as possible: of a very popular work, perhaps about 1200 to 1800 copies in all. The great public, the Colonies, India, were kept from the book until a cheap edition was issued — i. e., for a twelve-month. When it did come out, the demand for the book was generally declining and the sale of the cheap edition was seldom more than a few thousands. At the present moment, when a demand arises for a new book it is met at once by the bookseller. A publisher showed me the other day the returns of a six-shilling novel by a popular author. It was not a "boom," but it was a great many thousand copies. By the one-volume novel this man must have made double what he could have made by the three-volume. A great many novels are published which bring in nothing; but they ought not to have been published at all.

(5) Mr. Temple Scott finishes his letter with a fling at the Authors' Society, the Publishers' Association, and the Booksellers' Association, — all three. He says: "They none of them know what they want, or how to get it if they did." This is the kind of language commonly adopted about the first of these three societies. Of course it is rubbish, and, what is worse, it is mischievous rubbish. All three associations know perfectly well what they want: each association wants to get as large a share as it can of literary property. The Authors, however, demand that the division of literary property shall be conducted on principles of equity. These principles they have long since laid down, and repeated over and over again. The Publishers have lately shown what they want by issuing "Draft Agreements." They are very curious and even startling documents. They demand in their drafts *as a right* the power of seizing any pay they please, or the whole of the profits of a book, however great. They have not yet established that right. The Booksellers, who are in the most wretched plight, owing to causes which it would take too long to explain, know only too well what they want, viz: better terms from the publishers. Else — bankruptcy and ruin. That is quite certain. Bankruptcy and ruin. I congratulate Mr. Temple Scott on his fine sense of humor. He promises himself a "heartily laugh." I suppose it will begin when the last bookseller, with his family, retires to the workhouse, and the last author discovers that it is useless to go on writing when the publisher allows him nothing. In other words, your correspondent looks on while the authors are fighting for the independence and the self-respect of literature, — what they have effected I will ask you to let me tell you on another occasion, — and while the booksellers, with sinking hearts, are struggling for a bare living: he proposes to laugh at both. He writes for a literary journal, and these are his views on the efforts of literary men to raise literature out of dependence!

London, Oct. 31, 1898.

WALTER BESANT.

"REALISM COMES TO STAY."

(To the Editor of THE DIAL.)

I have by chance come into possession of the following fragmentary MS., purporting to be an eighteenth century production. While the formal character of the heroic verse in which the author's ideas are couched might suggest the epoch in question, there are many indications which lead me to think the MS. is of more recent origin, — as, for instance, the italicized proposition "Realism comes to stay." It is a curious coinci-

dence, indeed, that those are the very words assigned to Mr. W. D. Howells in a newspaper interview appearing this very year. But, as I am aware, "History repeats itself," and the coincidence you may find but casual. Allow me to subscribe myself, TIMON OF GOTHAM.

THE BANISHMENT OF ROMANCE.

Methought in regions where the Florentine
Once passed with groping feet, there wandered mine
(With all humility I haste to say);
And, while I mourned the vanished light of day,
A star-bright Being towards me bent her way,
Whose coming roused innumerable dim acclaim.
"I am Romance (if thou dost seek my name),
Your little world of letters banished thence!
And now it sets in sacred eminence
An upstart whom it hails as Realism, —
But thou, perchance, art sworn unto that schism!"
An hundred quivering lights, as from a prism,
Played on her starry brows and in her smile.

"Not yet, O Goddess, not yet I defile
The ancient faith, the only and the true,
With heresies the fathers never knew!"
Then spake the star-bright One: "She sits her throne,
All pomp, all servitors, dismissed, — alone.
Nor Tyrian dyes, nor ermine, her adorn,
Nor crown is set upon her looks close-shorn.
There is no tribute that could please her best,
And none is more exalt than are the rest;
The only peerage she creates by grace, —
The royal Order of The Commonplace!
The incense that she most delights to breathe —
It is the effluvium of crowds that seethe
In proletarian turmoil, cheek by jole!
She hath no scrutiny of any soul
(As was our wont), but of the fleshly case;
And there is neither glorious nor base,
In her esteeming. Yet is Truth her boast,
But Truth she seeks in regions nethermost.
And, were a pearly treasure cast to swine,
Think'st thou to find the pearls she would incline?
Nay, rather would the herd in Circe's pen
Please her as swine than as enchanted men!"

Here paused the Presence, and the darkness trembled
With sighs of those her plaint had there assembled, —
Spirits august, who, while on earth they dwelt,
In hearts of men had made her empire felt.

Recall ye, how the souls by us inspired
Ever to nobler zeal and action fired
The race they loved, by setting up on high
Examples eminent that filled the eye,
And quickened emulation in all breasts,
That they, too, might be tried by sovran tests!
So, these my artists, on large canvas, threw
Heroic shapes, in living line and hue,
That all men might the *Optimates* view,
And fashion their own lives and deeds thereto.
What hath the Usurper brought them, of new truth?
She hath estranged them from the World's great Youth,
And taught them downward to direct their gaze,
To bound their life by breadth of sordid days.
Now, evermore, meseems I hear them say,
'With magnitudes and altitudes away!
The mountains tower above the plain for aye;
Yet not the mountains, nor the liquid light
Poured round those summits, now engage their sight:
But in some homely spot of spaded ground,
In ant-reared tumuli, their heights are found!
The day hath been (but far away it gleams)
When man did wake, and tell his wondrous dreams;
And all that listened were like forest pine
Long-swaying to the Æolian wave divine!
The dream passed on, yet never quite forsook

The earth it gladdened so. Who now would brook
To hear a dreamer tell his dream — ah, who?
To Poesy the poet saith, 'Adieu!
Get back to Castaly, or Helicon;
Thy reign is past, thou proud, thou lovely one!
There is a damsel, of a Doric race;
Coarse are her hands, her speech, and blowzed her face.
She hath constrained me to her heavy pace;
And her, perforce, I've taken in thy place.'"

Here suddenly broke off her words, amid
Queries and sighs of those the darkness hid.
"Epic? — Nay, Epic verse shall be no more.
There is no heart now beating at the core,
Nor life of faith, nor red blood in the vein,
To wake again that old heroic strain.
The *Lyric*? — Like a bird with crippled wing
She soars not, where it was her wont to sing.
Obscure her melancholy notes, — how changed
From the free songster that with Ariel ranged!

"As ill with prose it fareth as with verse;
The new Divinity hath laid a curse
Upon the stylus, that it shall not move
(Though freedom be its boast) beyond the groove
Her tyranny prescribes. It is her pleasure
To say of Human Life, "*I take your measure
By which, hereafter, ever stand confessed
Plain mediocres, — neither worst, nor best!*"
So, therefore, do her subjects, each one, strive
How he may be the dullest scribe alive!
Great fiction once from wizard pens did flow;
They also spake of what themselves did know.
They knew what now from casual vision hides —
How the deep sea of being has its tides,
When, all at once, some man of men transcends
His fellows — ay, himself, — and thereby ends,
With some great, ne'er-to-be-forgotten act,
The dull tradition of diurnal fact.
The last of these my brave artificers
(Who on the earth leaves no inheritors) —
His birthsong and his cradle Scotia gave,
The far sea isles a requiem and a grave!
Now, in his stead, beneath the anarchy rule
That has ordained the Realistic School,
Is one all-hailed the foremost Son of Truth,
Whose art exalts the ribald and uncouth.
Do ears emasculate, for simple force,
Mistake the simply ruffianly and coarse?"

"Goddess, his fame still runs its fervid course,
As though they had some maddening brew been tipping.
All praise him — even tender maid and stripling!
Yet, sometimes, from his lip a song is blown,
That thrills the world with its full Orphic tone!"

"That song, naught else, shall bid his memory live
When Aftertimes the high award shall give."

"O Sovereign of my lasting fealty,"
I cried, "Shall Aftertimes, then, wiser be
Than are the wisest of the current day,
Who hold that *Realism comes to stay?*"

"Fear not. I shall again resume my sway,
And she new tribute in my hands shall lay;
For so, hath Science done, so all, who thought,
Usurping, they could bring my power to naught;
Since of the oldest dynasty am I,
Delight of life within my gift doth lie;
The heart of man, of woman, and of child,
Without me were to Fate unreconciled.
A space hath Human Fashion banished me;
But Human Fashion will soon wearied be!
I only wait the unfed heart's recall,
To take my place — my place supreme in all.
Farewell till then."

So ebbed the Voice away;
Darkness and starlight melted into gray,
And I awakened to the garish day.

The New Books.

NEO-IDEALISM IN THE DRAMA.*

Nothing reconciles me to the denseness with which the world is apt to harden itself against the lambent life of my ideas more readily than the denseness with which I myself occasionally exclude the ideas of others. It is partly that language alone is not the ideal means of communication. I am enough of a philologist of the school of Talleyrand and Maeterlinck to be assured that language is not the best means of getting one's ideas about. Anyway, I existed calmly for a long time after the production of "Cyrano de Bergerac" without even having heard that there was such a play. M. Rostand's earlier work had aroused a very gentle curiosity in my mind; and as to Cyrano de Bergerac, I had never heard of him. When a friend lent me a copy of the play, I looked at it mildly, and let it lie around without reading it. Soon there was so much in the newspapers on the matter that I was annoyed, and avoided the sight of the book. Another friend then lent me another copy, and I let that lie around, too. Not even when four copies had come into the house was I stirred from my inertia, until a kindly fellow-critic, with a little more imagination than I have, incited me to read some of them.

After all this, no one will suppose that I mean to offer any critical opinions of my own on a subject already so publicly possessed. Ferguson discovered many things already known, and Emerson approved, saying, "The better for him." It may be so; and yet it would not have been the better for the world, had he published his discoveries. No; there seems to be a very general understanding among the critics as to the excellence of "Cyrano de Bergerac," and I need not add my voice. I may, however, remark that the two translations that I have seen compare very unfavorably with the best translations of plays known to me,—Coleridge's translations of Schiller for instance, or Fitzgerald's of Calderon. This is unfortunate, but probably unavoidable. Miss Hall's translation is chiefly prose, and that of Miss Thomas and Miss Guillemard is partly in verse. The ver-

sion used by Mr. Mansfield is said to be verse. I have not read it, but my impression from hearing it is that there is not much verse, either blank or rhymed, in it. But aside from this matter (which is an important one, as the play in French is in rhymed verse), both translations give something of an idea of the original, and neither, I should say, would do much more. On the whole, I should say that the translation of Miss Thomas and Miss Guillemard gives more of an idea of the play as one remembers it from the French.

And this is a matter of appreciable importance just here,—for in some respects the written play gives one something the acted play can probably never give, just as the acted play gives something that the written play cannot give. But had I the forced choice, to see the play two or three times or to have the book, I should certainly choose the latter, although the play is remarkably put on the stage by Mr. Mansfield, and the part extremely well acted by him. I had rather have the book, for it contains things the stage can never give,—things which I (who am rather an academic haunter of libraries, and of cloistered citadels of the soul, than a man of that fluent, refreshing current of thought which they call the world) had rather have than those things that the stage can give and the imagination never. At any rate, as an acted play I must leave "Cyrano de Bergerac" to the dramatic critics, as I have said.

From the standpoint of literature, however, there are some interesting things to be said, for in the history of the literature of the nineteenth century Cyrano de Bergerac will be a well-remembered figure,—would be something much more than that, except that people do not read plays as they do novels. But even as it is, Cyrano de Bergerac is and will remain one of the great characters which the French literature of our time offers to the world. As we look back, any one of us, into the vista of our earlier days, and recognize the figures that arise from the readings of our youth, the first to strike us when we think of our early acquaintance with French is the heroic figure of d'Artagnan. Or is it perhaps Mauprat? Never mind,—the elder Dumas and George Sand were the great French writers of our earlier days, as they were of an earlier part of the century. It must have been later in life that we became acquainted with the *Comédie Humaine* and Marguerite Gautier, with Madame Bovary and the Rougon-Macquart family. Whether or not it were so in our own individual youth, it was practically so with the

* CYRANO DE BERGERAC. *Comédie Héroïque en Cinq Actes, en vers.* Par Edmond Rostand. Charpentier et Fasquelle, Paris.

The Same. Translated from the French by Gladys Thomas and Mary F. Guillemard. New York: R. H. Russell.

The Same. Translated from the French by Gertrude Hall. New York: Doubleday & McClure Co.

youth of our time. To readers nourished on Byron and Scott, France gave the "Three Musketeers" and "Monte Cristo," "Mauprat" and "Consuelo." Then came the turn of the tide, and a generation brought up on Dickens and Thackeray and George Eliot put aside childish things and were thrilled by the tragedies of Balzac, Dumas *filis*, Flaubert, Zola. The Realistic movement was general, — but those were the men who represented France, and who created the typical characters that seize the imagination and recollection of all.

And now that the century is coming to an end, France presents another figure, — and that not realistic, but now romantic again, — presents it to a world which is all ready to enjoy romance once more. Just as a generation fed on Scott welcomed d'Artagnan, so a generation fed on Stevenson welcomes Cyrano de Bergerac. The pendulum has swung back again.

When, after the duel in the first act, a brilliant and heroic musketeer strides out of the crowd and shakes the victorious Cyrano by the hand and vanishes, the incident is more significant than the audience appreciates. "Who is that gentleman?" says Cyrano to Cuigy. "D'Artagnan," says he, and Cyrano turns round; but the older hero is gone, and Cyrano holds the attention alone. The two are alike, and are different. Both are heroes who fire the old-time savage element of the soul, — Gascons, swordsmen, invincible, men of the dominating word and the convincing stroke, hotblooded, honorable, heroic. But the difference: one is tall, handsome, brilliant, magnificent, and the other is almost grotesque. He is cruelly grotesque: there is nothing to lighten it; it is nothing one can pity, like a hump or a clubfoot; nothing that one can delude oneself into thinking fine, like a mountain belly and a rocky face, or a Rochester sort of hideousness. All these things the world would forgive or forget. Here is something ridiculous, something that would make any one of us shiver and writhe if we saw it by our own fireside. Here is something that touches us cynical, susceptible, bantering people, touches us in a very tender place.

And yet one swallows it, and with it all minor matters. Cyrano might by an enemy be called a bully and a braggart, — but that we forget, as well as his nose; we feel only that he is a noble figure. This is a rather curious thing. It is the result of Realism, I take it. In the old, old fairy tale, the Beast stopped being a beast when he was loved. The monster became Cupid. But Realism has pricked

that bubble, and we know that human nature is, and will long continue to be, human. We must accept the strange mixture of the god and the animal. We must recognize that the old-time dreams are dreams, — beautiful, encouraging, inspiring, to be remembered and to be thankful for, but not truths that we shall ever know. Realism has forced upon us the pre-eminent thought of our time, that the triumph of the spirit is despite the flesh; and now the new Romanticism profits by the lesson. Our English romancers did not quite dare. They knew, as a general thing, that their heroes must not be the old-time impossibilities, but they have compromised, as a rule, by having their heroes, on the whole, chumps: they did not dare to go to the impossible extreme which so often makes the type. M. Rostand has dared to do so, and he has succeeded. He has drawn a very noble character, a man essentially high-minded and good.

It is, to me, a little curious to contrast three ideal figures of the English, German, and French dramas. I am thinking, beside Cyrano de Bergerac, of Heinrich the Bell-founder and Marchbanks in "Candida." Of these three poets, the only one whom we can really call a good man is the Frenchman. Heinrich's idealism is such that his poor wife is driven to drown herself. Eugene loves the wife of his friend, and would take her away if she had not still the idea that her husband needed her. Such things we pass over in great men, although we should be annoyed at them in our personal friends. But Cyrano needs no apology. So far as the play tells us, he is a good man, kindly, unselfish, loyal. Of course, the German and the English plays do not shock us, — we have got bravely over all that. But here is a French play that you can go to with — oh, various people, say whom for yourself — and in such company enjoy much more than you would even "Sodom's Ende" or "The Second Mrs. Tanqueray." That seems to me a curious thing.

Perhaps, then, the most noteworthy fact about "Cyrano de Bergerac" is not so much that M. Rostand should have written it, as that France and the world should have accepted it.

EDWARD E. HALE, JR.

NOW THAT we have had time to read, if not to digest, Dr. Busch's Boswellian account of Bismarck, we are to have the great statesman's own memoirs — "Gedanken und Erinnerungen" they are styled — or at least the two volumes that the executors permitted to be published at the present time. They have been secured by Messrs. Harper & Brothers for the American market.

THE EXPANSION OF THE ENGLISH RACE.*

The fact that the era of rivalry between Spain and England for the control of America, which in a certain sense began with Columbus and Cabot, is just closing, gives renewed interest to the period of its beginning. It is a striking coincidence that the end of the period should have followed so closely the celebration of the four-hundredth anniversary of the beginning. Only five years ago, Spain joined the United States in the celebration of the Columbian discovery. Who would then have anticipated that within so short a time the United States would expel Spain from the Western Hemisphere?

It is somewhat anomalous that the people of the United States devoted all their energies to the celebration of the Spanish discovery, and left the celebration of the Cabot anniversary entirely to the English. North America might have been English, had John Cabot never lived; but the fact remains that it is English as the result of what he accomplished. His voyage is the first link in the chain of events that has given the hegemony of the Western world to an English-speaking nation. His career ought, therefore, to possess an especial interest for us as a nation. Although the Cabot literature has assumed considerable proportions, there has heretofore been no biography of the two men, father and son, suited to the needs of the general reader and at the same time embodying the results of the latest historical research. Such a book has recently been written by Mr. C. Raymond Beazley of Merton College, Oxford, and published in the series of "Builders of Greater Britain." A similar book might with equal propriety be included among the brief biographies devoted to the "Makers of America."

The distinguishing characteristic of Mr. Beazley's book is his making the original documents relating to the Cabots the "backbone" of his narrative. This mode of treatment has a decided advantage in that it shows the reader precisely what the evidence in support of particular conclusions is, and how the history of past times is reconstructed from obscure and scattered materials. The method is especially well adapted to a life of the Cabots by reason of the small number and brevity of the documents that we have relating to them. Mr. Beazley does not write as entertainingly of old maps and musty manuscripts as does Mr.

Fiske, and he fails at times to set out with sufficient emphasis the salient points of his story; but as a whole the work is excellently done. A syllabus of documents and a bibliography of Cabot literature are given in an appendix. It would have been a convenience had references to the syllabus been included in the body of the text.

Mr. Beazley's conclusions upon the principal controverted points in the lives of the Cabots may be briefly stated. He thinks that the data are insufficient for a precise determination of the landfall of the first voyage, and that we must content ourselves with placing it somewhere between Cape Breton and the south coast of Labrador, with Cape Race, Newfoundland, as likely a place as any for "Prima Vista." He rejects HARRISSE's theory that the island of St. John is fictitious, but regards its identification as not at present possible. The evidence of the "Cabot map" is accepted as fixing the date of landfall at June 24, and PASQUALIGO's story that Cabot coasted three hundred leagues is discredited as an exaggeration. The evidence of the payment of Cabot's pension, discovered last year in the archives of Westminster Abbey, is regarded as positive proof of his safe return from his second voyage. Sebastian Cabot is set down as Venetian born, a conclusion that seems reasonably certain, notwithstanding the controversy that has grown out of the desire to make him out an Englishman. Mr. Beazley considers it probable, in the absence of positive evidence either way, that Sebastian accompanied his father upon both voyages, but that his share in them was unimportant. He concludes that he was not in any real sense the author of the so-called "Cabot map," but that he furnished material for some of the inscriptions and consented that the whole should pass under his name. The resuscitation of the southerly landfall, after a suppression of forty years, was intended to please the English government, but was put out in such a way that it could easily be repudiated if the Spanish authorities objected. In his estimate of Sebastian Cabot's character, Mr. Beazley strikes a happy mean. He admits that he appropriated his father's achievements, and that he was intriguing and deceitful, but contends that he could not have won and retained the exalted opinion in which he was held by the foremost of his contemporaries had he been the "unmitigated charlatan" that HARRISSE would have us believe.

Sebastian Cabot's title to fame is quite distinct from the voyages of his father with which

* JOHN AND SEBASTIAN CABOT. *The Discovery of North America*. By C. Raymond Beazley. New York: Longmans, Green, & Co.

his name is usually associated, and rests mainly upon the expedition of 1553 in search of a Northeast passage. That he was the chief promoter of this voyage is clear from the fact that the charter of the Muscovy Company made him Governor for life, for the reason that "he was the chiefest setter forth of this journey." Mr. Beazley fully recognizes the importance of this expedition. The voyages of John Cabot, he says, had not really aroused the nation. It was the enterprise of 1553 that awoke the English people to their mission in exploration, trade, and colonization; it was the real beginning of English exploring activity, wider commercial ambitions, and of national interest in schemes of discovery; it was the starting-point of Greater Britain. In the initiation of this great movement Sebastian Cabot played the leading role, and he is entitled to the credit for having done so, notwithstanding the fact that the results achieved were not the ones intended.

There is one phase of the voyage of 1553 which Mr. Beazley and the other biographers of Sebastian Cabot overlook. That voyage was the first application of the trading corporation to purposes of discovery. It was a new application of an old force, analogous in the physical world to the application of steam to navigation. The Muscovy Company, which resulted from this voyage, was the prototype of the great corporations by which England acquired empire in India, planted her colonies in America, preëmpted the region of Hudson's Bay, and in our own day has exploited Central Africa. The fact that the ships of the Muscovy Company brought the first colonists to Jamestown is interesting as showing how closely English schemes for discovery in diverse directions were connected. Spain and France devoted infinite pains to the up-building of colonial empires, but their colonies were weakened by paternalism, impoverished by corruption, and alienated by despotism. England left everything to individual enterprise, and individual enterprise operated through the corporation. The result has been the expansion of little England into two great English-speaking nations, whose combined power extends to every corner of the globe. Upon the threshold of this movement stood John and Sebastian Cabot. The one furnished a basis for the claim which England made at a later date to North America; the other aroused an interest in foreign trade and discovery, which ripened into colonization, and pointed the way by which success was achieved.

F. H. HODDER.

WILLIAM MORRIS: HIS WORK AND HIS LIFE.*

In a large measure, Mr. Vallance's book on William Morris is a revelation, since it is, perhaps, the first time the entire product of Morris's life has been arranged so as to be evident as a whole. Hitherto, such of us as possessed any of the poetic virus have concerned ourselves with his poetry, vaguely conscious that he also "made things." Such as were craftsmen have admired and studied his product in their especial line, unconscious for the most part that he also "wrote things." Bibliomaniacs of course centred their interest at Kelmscott. Here, however, we have a record, an admirably impersonal one, which yet gives a grave impression of a marvellous many-sided personality; and as this impersonal record piles up effort after effort, successful all, endeavor after endeavor in many varied and different lines, achievement after achievement, the effect is received of a product whose bulk and quality make it a fit monument for six men. If we regard but the mere output, the result is overwhelming; but this again has to be emphasized by the fact that in many cases the actual method had to be invented or rediscovered. Taking the case of tapestry, Mr. Vallance tells us that:

"At the time when it occurred to him to start hand-weaving according to the ancient plan, it had become extinct in this country [England]. In default of any existing instance available where the actual weaving process might be observed, Morris had to pick up the details of the craft as best he might from an old French official handbook, published prior to the Revolution. He caused a handloom to be set up in his bedroom at Kelmscott House, and, so as not to let this new undertaking of his interfere with his ordinary occupations, he used to rise betimes, and practice weaving in the early hours of the morning." (Page 113, *et seq.*)

Turning from this description to the beautiful illustrations of some ultimate results at pages 118 and 120, we have a very vivid presentation of a notable achievement, albeit one which the world, especially the American world, regards with suspicion. Similar action was, unfortunately, necessary in nearly every craft with which Morris concerned himself, and in dyeing, weaving, stained glass, printing, stamping, as well as tapestry, he had first to lay new foundations for the art, or else to dig deeply in search of them through the rubbish with which our own and preceding generations had buried them. If anyone at any time wished to write

* WILLIAM MORRIS: HIS ART, HIS WRITINGS, AND HIS PUBLIC LIFE. A Record. By Aymer Vallance. Illustrated in photogravure, etc. New York: The Macmillan Co.

an essay on inceptions or origins, this book would be a veritable mine of examples; and the initial experiments, conducted in scullerys, attics, and coach-houses, are, in view of their developments, most inspiring incidents for workers.

In realizing the astonishing sum of Morris's work, it is not only the sheer industry which is remarkable, but the industry animated by a high ideal, a fine enthusiasm. Mere industry is often pitiful. The application and self-surrender necessary to establish and carry on most of the large industrial organizations is painful in view of the fact that the only outcome of this good effort is an addition to the sum of existing hideousness. But industry which gives knowledge where before was only vague groping, which recalls to the social memory delights and possibilities it was in danger of forgetting, which evolves principles out of confusion, — in that sort of industry lays the significance of Morris's life. This sort of effort is always viewed askance by the public and damned with the popular anathema of impracticability, because, first, the popular mind is very slow to comprehend any other actuating motive than that of self-interest, and, secondly, it is slower to perceive that, tested even by popular standards, human interest as a motive is always the most practical. The ordinary producer says, "Unless I make my work bad I cannot sell it," and makes it as bad as possible in order to sell as much as possible, cheerfully conscious that he can always furnish an alibi of bad intentions. Mr. Edward Lloyd, in an interesting essay, has shown that it has been those men who had the courage to give the public that which it did not want, but which it was good for it to have, who have made the greatest sales: Mr. Ruskin, in the actual amount the public has paid to possess writings with which it violently disagreed; Morris, in the actual amount paid to possess his industrial products by a public who clamored for pictorial hearth-rugs; and Wagner, in the fabulous amounts paid by the public to hear music which at first evoked only witticisms and hoots. This standard of narrow self-interest is like that numerical standard of certain primitive races, the hand, — a standard which does not promote counting, but limits counting beyond a certain number. Morris, following Ecclesiastes, preached his art propaganda from the text, "Let every man rejoice in his own works, for that is his portion," and that was his practise. The industrial mind, limited by its standard of self-interest, and unable to count so many

men, ingenuously paraphrased the text as "Let every man rejoice in Morris's works." Hence the many imitations. These will of course pass away, as did the bulk of the spurious Chippendales and Sheratons; and when the air is clear again we shall see Morris occupying his true and very important position in the historical sequence of art.

At present the air is not clear; but Mr. Vallance's book, with its strong current of sane and impersonal record, will do much to clear it, especially in connection with that prize conundrum, Was Morris a mediævalist, or was he not? This is a very difficult subject to discuss, because nobody ever troubles to define accurately what is meant by the mediævalist Morris was supposed to be. Broadly interpreted, the accusation is that Morris reproduced European mediæval designs, decoration, furniture, glass, and printing, which were well enough for the times and manners from which they grew, but which are not indigenous to our own conditions and are consequently unimportant exotics. I have even heard the Kelmseott Press called a Society for the Suppression of Knowledge, on account of the limited editions of its publications. Morris, of course, never proposed to supply the whole world with books; he only determined that what books he did supply should be good in every particular. With regard to the other productions, it must be remembered that there are certain things which are persistent, certain principles which always obtain. This is true of principles of design and construction no less than of such accepted principles as the equality of the angles at the base of an isosceles triangle, or the fallacy of counting chickens before they are hatched, — principles which have been persistent factors in geometry and conduct from very early periods, the acceptance of which does not lay one open to charges of anachronism, as in the present case. One is fortunately able to retort to this charge with a counter-accusation, — a mode highly recommended by Schopenhauer in the "Art of Controversy." The anti-mediævalists have no historic sense. If they were able to project themselves back into early Victorian days they would find an age cluttered up with very bad Greek imitations, very bad Renaissance imitations, very bad Gothic imitations, combined with our own proud contributions of horsehair upholstery and cast-iron fireplaces. These represented Art and Progress at the first Crystal Palace Exhibition where Morris & Co. made their first exhibits of

furniture and tapestry which were awarded prizes. In designing these articles, Morris had first of all been obliged to burrow back, so to speak, through the horsehair suits, cast-iron fireplaces, neo-Grec and Wyatt-Gothic abominations, to find the lost thread of the principles of industrial art and applied design. These he found for various arts in various periods in various places, and carefully avoiding the sharp edges of cast-iron and stucco, he has drawn it down and pieced on to it, and placed it carefully in our hands, that the addition of our spinning may carry it forward into the next age. The astonishing point is, that as long as people merely copied old forms they were placidly accepted as art without question; but as soon as one man began to work with the old spirit,—which is old and new, and ever will be, though disregarded sometimes and forgotten,—a protest is evoked. Laws and principles are persistent factors, with slightly varying aspects for each generation. As Tennyson, with the mythical forms of Arthur and his Court, expressed the persistent principles of honor, truth, and justice, as Wagner uses not Siegfried but Siegfried's strength and Parsifal's purity, so Morris, whatever the form (and no one has called Tennyson mediæval, in spite of his association with Malory) uses the everlasting principles of art. That is the difference between him and his forerunners and imitators,—a difference of spirit; and it is not the particular forms he uses which are the essential, but the fact that his decoration has two planes, that its line is strong and supple, that mass and void are well balanced, and that all relations are organic ones.

The whole point is trivial, and were it not that in the minds of those people whom Walter Bagehot calls social cement it militates against the sweet, strong, healthy influence of Morris, it would be a neglectable quality. But having pursued it so far, it now becomes intensely interesting. For it is plain that if a knowledge of decorative origins were more widespread Morris would have been branded as a Persian also. For he not only, as stated, went back to the time when a particular craft reached its highest development, but he also went to any country where that occurred; and it is in certain products of Persia that the best manifestation of certain principles of design may be found. India at present is an interesting conundrum in this particular regard. There the debasing influence of the English occupation on the indigenous arts is becoming painfully

apparent, and it is being further degraded by the manufacture, by the government, in the prisons and reformatories, of carpets and woven goods of an exceeding cheap and nasty description. There is no particular necessity for the government to manufacture carpets in the jails, and all it cares for is to make the shops self-supporting; so the superintendents have to work down to the level of a mercantile taste which wants a cheap grade of goods. The contract for entirely furnishing the new vice-regal palace at Simla was given to a manufacturer in the Tottenham Court Road, with the swift result that the Guikwar of Baroda also refurnished his palace throughout with European stuffs and furniture. If the disaster stopped here we might still be complacent, and even slightly sorry for the Viceroy and the Guikwar envied by Tottenham Court Road products in a land of beautiful woodwork and weavings; but we are much more intimately concerned. Baden-Powell has told us how, as a consequence of these acts of the high, the skilful carpenters of India, with a taste for progress and modern improvements, now abandon their old principles of ornament and forms, and hasten to produce copies of English furniture the designs for which they procure from the rough cuts and perspectives of the manufacturer's catalogue. The importation of aniline dyes is also increasing rapidly, and a proportionate substitution of strong garish tints for the old soft-color beauty of Indian fabrics is taking place.

This degradation of the carpet-making, woodwork, weaving and dyeing of India is an exact parallel to what occurred to English arts and crafts during the Post-Renaissance period; and the question is, when they are unbearably degraded will India—say in the twenty-fifth century—produce a Ruskin and a Morris to gather together for human delight that which we are so wantonly destroying in the nineteenth century? The most hopeful part of the situation is that Morris perceived the tendency, and immediately started the manufacture of carpets. "The East," he said, "is going to fail us; therefore we had better make our own carpets." This has raised the standard of design in England; and certain French and American firms, large customers of the Indian jails, have supplied them with some of the best examples of the Indian mediæval work, and insist that their orders be filled with copies of these. In a debased age we have to hold on to the best existing examples. This action of the exporters, however, unfortunately does not affect the dye-

ing or woodwork. If anyone will look at this slow but relentless degradation and killing of the native arts of India, and realize the enormous effort which would be necessary to oppose it, even at this initial stage, he will have some idea of the work done by Ruskin and Morris in a land where such deterioration had been in process for a long period.

Mr. Vallance's book itself seems beautifully printed and bound. It is, of course, too heavy, but it has an index, and the illustrations are admirable.

GEORGE M. R. TWOSE.

WASHINGTON IN HIS DAILY LIFE.*

A melancholy interest attaches to the publication of "Washington after the Revolution," by the late William Spohn Baker, the Philadelphia antiquarian and connoisseur. It seemed peculiarly fitting that this indefatigable collector and investigator should have devoted himself to gathering biographies of the foremost American and to collecting facts concerning him. The addition of a volume on "Washington after the Revolution" completes the chain begun several years since in "Early Sketches of Washington" and in "The Itinerary of General Washington from 1775 to 1783."

It is sufficient for our interest in most men to know the great deeds they accomplished, the benefits they left to posterity, and the best points in their respective characters. But the love and veneration felt for Washington by his countrymen cause them to demand the most minute details concerning him. It is not sufficient to know that he existed day by day, but we would know precisely what he was doing day by day. Hence the thought of Mr. Baker in supplying a calendar in which the whereabouts and occupation of Washington could be described from his journals and letters, as well as from records, newspapers, and the writings of others.

The public has had so much of the traditional, the sentimental, and the frothy, concerning the great Virginian, ranging in time from Weems to Walter, that one hails this revival of the authentic and the trustworthy. Contemporaries are apt to paint a man as he is. To divest Washington, as his eulogists do, of the environment of the wealthy Virginian, to take

away his aristocratic feeling, to explain away those outbursts of Southern temper, to heat up that cold reserve in which he commonly cloaked himself, is to lose sight of the man in the demigod; but in contemplating him day by day in Mr. Baker's record one cannot lose sight of the very busy and thrifty planter, plain, practical, yet never so much engaged in private affairs as to neglect his duty as a citizen.

There is a fascination in accompanying the great man in his daily occupations and amusements, chasing the fox in Virginia for a half-day and disgusted at ending with a "cold scent," receiving guests of state in the national capital on New Year's Day, attending the theatre, assisting at a lottery drawing, overseeing the carving of the city of Washington out of the primeval woods, complaining about a domestic crisis caused by the flight of the negro cook, growing "quite merry" over the champagne, sitting to the portrait painters like a sheep in the shambles, and making the little meteorological entries in his journal until the hand of disease and approaching death grasped the pen after the entry of "Mer 48 at Night," on Friday, December 13, 1799.

The most amusing of the many glimpses afforded us come from the French tourists, voluntary and involuntary, who, having mistaken the American political revolution for a French social revolution, are rather stunned by the surroundings of Washington as president and as ex-president, and are at a loss to understand the superior social standing assumed by him and allowed by his fellows. But they content themselves with dwelling on the more than mortal benignancy of his countenance and the more than human wisdom of his judgment.

Being strictly a compilation, the volume lacks the impress of an author's individuality. None will claim that it was a useless task, since the volume will be a storehouse of accessible material for the student and a source of delight to young people interested in contemplating the character of the true Washington. It clothes with flesh and blood the classic statue erected by the panegyrists. Like its prototype, the dictionary, this book makes good reading at any point where it may chance to be opened. The compiler has supplied footnotes explanatory of the names mentioned in the context, and at times has inserted necessary connecting notes. It is difficult to imagine any improvement on the execution of the plan.

EDWIN E. SPARKS.

* WASHINGTON AFTER THE REVOLUTION, 1784-1799. By William Spohn Baker. Philadelphia: J. B. Lippincott Co.

RECENT STUDIES IN CURRENCY AND FINANCE.*

Recent attempts to solve the currency problem show a disposition to treat the subject in a calmer and less confident manner than was customary a few years ago. Each party to the controversy has come to recognize the validity of at least some of its opponents' arguments, and to appreciate that a treatment of the question which gives due consideration to these contrary opinions is likely to lead to more permanent, if less positive, results than were obtained by the more dogmatic methods of earlier writers.

Mr. Russell, the author of "International Money Conferences," is doubtless right in his opinion that "an understanding of the Silver Question cannot be had from conditions that obtain in the United States alone." He has set forth, in a clear and generally impartial manner, the international circumstances that have been influential in determining the trend of our monetary and financial history during the last thirty years. Four international conferences have been held during that time, and it would seem that the chances of securing an international agreement have been in about an inverse ratio to the number of times the effort to secure such an agreement has been made. The Conference of 1867 came near to reaching an agreement for an international coinage system based on a gold standard and on the French system of coinage, in spite of the fact that the Latin Monetary Union, then only two years old, had adopted the bimetallic standard. The delegates to the Conference, for the most part, seemed enthusiastic over the idea; and had it not been for the Franco-Prussian war, and the downfall of Louis Napoleon, who had been the chief promoter of the universal coinage scheme, the advocates of international monetary unity might have seen their hopes realized.

For nearly a decade the trend of monetary history was in the direction of the gold standard. Germany abandoned bimetalism; so did the Scandinavian states, and Holland prepared to do so. In the United States, the gold standard, which the American delegate to the Paris Conference of 1867 had called "an American idea yielded reluctantly by France and other countries," was introduced in 1873, with but little opposition from within Congress

or without, and such opposition as did arise came "from commercial centres like New York City." The cause of the gold standard was championed by the very men who later denounced the suspension of the silver coinage as a secret crime. But the decrease in the production of gold and the efforts of European countries to establish a gold standard began to cause a feeling of alarm lest the supply of that metal should prove insufficient. At the same time, the increase in silver production, the sale of silver by European countries, and the substitution of council bills for silver in the trade between England and India, caused a fall in the price of that metal.

An effort to restore silver to its old place in the coinage of the leading nations led to the Conference of 1878. This was the first international attempt to establish a bimetallic standard. The suggestion of the conference came from Holland, although the invitations were issued by the United States. Nothing of a practical nature was accomplished at this meeting. Italy was the only European country to give strong support to the propositions presented by the American delegates. Other countries seemed anxious lest the further adoption of the gold standard should lessen the supplies of that metal for their own use; but they were not willing themselves to abandon that standard.

The next conference, that of 1881, accomplished even less than its predecessor. Great Britain and Germany were willing to make what they regarded as concessions to silver, provided the United States and the Latin Union would reopen their mints to the free coinage of the white metal. But the French and American delegates considered the concessions unimportant, and decided that "nothing could result till the stress of circumstances had become more severe in Great Britain and Germany." The Conference adjourned temporarily, to allow the French and American governments to formulate a practical programme, but it never reassembled.

Eleven years passed before the third attempt was made to secure an international bimetallic agreement. During this interval, however, the friends of silver were not idle. Disregarding the advice of the delegates to the Conference of 1881, the American supporters of silver began an agitation in favor of free coinage by the United States alone. The passage of a free-coinage measure was prevented only by the enactment of the bullion-purchase act of 1890. From the standpoint of international bimetalism, this silver agitation and legislation was highly detrimental. It prevented the very "stress of circumstances," upon which the French and American international bimetalists had depended, from being severely felt in either Germany or Great Britain, and continued Europe in the "state of expectancy" of still further silver legislation in America. Under these circumstances, the Conference of 1892 accomplished nothing. It continued in session only a month, considered a number of plans for increasing the use of silver as money, debated once more the

* INTERNATIONAL MONETARY CONFERENCES. By Henry B. Russell. New York: Harper & Brothers.

BIMETALLISM. By Major Leonard Darwin. New York: D. Appleton & Co.

OPEN MINTS AND FREE BANKING. By William Brough. New York: G. P. Putnam's Sons.

NORMAN'S UNIVERSAL CAMBIST. By John Henry Norman. New York: G. P. Putnam's Sons.

REPUBLICAN RESPONSIBILITY FOR PRESENT CURRENCY PERILS. By Perry Belmont. New York: G. P. Putnam's Sons.

THIRTY YEARS OF AMERICAN FINANCE. By Alexander Dana Noyes. New York: G. P. Putnam's Sons.

THE FINANCES OF NEW YORK CITY. By Edward Dana Durand. New York: The Macmillan Co.

question of bimetallism, but did not even take a vote on any of the plans discussed.

Mr. Russell's conclusion, which certainly seems justified by the history he has given us, is that the cause of international bimetallism will prosper only when "the United States stop begging and pleading and voting for free silver, and go to work earnestly to secure and to keep gold,"—a programme of action which monometallists will heartily endorse, although for quite different reasons than the desire to promote international bimetallism.

Some of the difficulties to be overcome before the cooperation of England can be secured in the establishment of a bimetallic standard are exposed by Major Leonard Darwin in his book on "Bimetallism." Major Darwin may not voice the sentiments of the majority of English bimetallists, — he would probably not profess to do so, — but a perusal of his book will show the reader that the unwillingness of Great Britain to enter into an international bimetallic union with the United States and the countries composing the Latin Union is not entirely due to British obstinacy or to the opposition of the creditor classes. The reasons for supporting bimetallism in England are, in part, quite different from the arguments put forward in its support in the United States, or even on the Continent. In this country the demand for bimetallism — in so far as it is not made by silver mine-owners — comes mainly from those who are seeking a higher price for their commodities, especially agricultural produce. They believe that it would inaugurate an era of rising prices, to take the place of the period of falling prices which has continued for a quarter-century. But in England there is little demand for a rise in the price of commodities. The agricultural classes have little influence as compared to the commercial and laboring classes. Neither of these latter classes desires high prices of commodities. The arguments in behalf of bimetallism which appeal most strongly to the English trading and industrial classes are (1) that it would establish a steady rate of exchange with silver-using countries, such as India and China, and (2) that it would increase English trade with those countries by checking the competition of the native producers. They do not desire, therefore, to enter into an agreement to coin silver at the ratio of 16 to 1, or at the French ratio of $15\frac{1}{2}$ to 1. Major Darwin argues in favor of the market ratio at the time of the international agreement, let that ratio be what it may, — 20 to 1 or 40 to 1. This would, he thinks, tend to keep prices from falling as much as they have fallen under the gold standard, and yet would prevent them from rising, and thus the imputation of dishonesty due to the introduction of the double standard would be avoided. If the object of bimetallists, he says, is to force up prices, "I, for one, am prepared to meet them as an open foe." Silver, he thinks, used as a single standard corresponds closely to the "commodity standard," *i. e.*, one which keeps the price of commodities at a level. Gold, used alone, corresponds more nearly to the "labor standard," *i. e.*,

one which keeps the output of a certain quantity of labor at a constant price. The perfect standard, our author says, lies between these two limits, but approaches nearer the commodity standard than the labor standard; and market-ratio bimetallism, he thinks, would furnish this perfect standard. He does not seem hopeful of securing the necessary international agreements for the adoption of market-ratio bimetallism, but says that "this is no argument against trying to obtain them."

To frame a plan of monetary reform which shall embody, "first, the essential principles of the advocates of the gold standard; second, of the advocates of free silver coinage; and third, of that large body of American citizens who regard government paper money as superior to bank-notes," is a task which to ordinary mortals seems beyond human power to accomplish. But Mr. William Brough, the author of "Open Mints and Free Banking," does not regard the task as especially difficult of accomplishment. On the contrary, he presents us, in 170 small pages, with a plan which, in his opinion, will not only settle the differences between the above mentioned parties, but will prevent a recurrence of "currency panics" in the future. He believes that the currency difficulties in the past and present have been due mainly to the attempts of governments to maintain gold and silver as equivalent legal tenders at a given ratio, and to determine in advance what supply of money is necessary for local industrial and trading communities. He is of the opinion that to these communities should be left the task of supplying money as their needs arise, and that each community should be left to adopt as its measure of value the metal which best serves its particular needs. He urges, therefore, that all laws which go to make silver and gold dollars an equivalent tender should be repealed. He would then open the mints to free coinage of both metals without any definite ratio, and would allow all banks to issue notes subject to redemption on demand in the metallic money which they represent. The Secretary of the Treasury should not be obliged to pay out and to keep in circulation any specified kind of money. As a forerunner to these changes, our author would have the nation pledge itself to the payment in gold of its present outstanding obligations. He displays considerable acumen in discussing monetary principles, but does not make it very clear how these principles support the changes proposed by him.

"Norman's Universal Cambist" is a practical treatise on exchange, whose main object, as stated by its author, is "to set forth in the plainest manner possible, with examples — (1) the most simple and direct modes of arriving at the world's fixed and absolute par of exchange; (2) the mode of determining the equivalent commercial exchanges limited by the cost of the transmission of metal; (3) coinage charges; and (4) interest for the use of money when such a charge is included in the rate of exchange." Besides the valuable tables which the book contains, it gives in the form of sixteen

short articles what the author considers to be the true "science of money."

"Republican Responsibility for Present Currency Perils" is a republication of a series of articles written by Mr. Perry Belmont for the "Brooklyn Citizen" last December. The author finds the Republican party responsible for "the unconstitutional greenbacks," for the suppression of the notes of State banks; for the establishment of the system of national banks, "more powerful if they could be united in the hands of one political party than the 'bank' destroyed by Jackson"; for the abandonment of bimetalism, and for the subsequent uncertainty in regard to the currency standard. As a political pamphlet, the work may possess some value. As a serious scientific study in our financial history, it is of little importance. The two Democratic administrations since the Civil War have, it is true, been seriously handicapped by previous Republican evasions in currency matters, but the record of the votes in Congress shows that neither party can be freed from responsibility.

For a proper understanding of our recent currency difficulties, no work has been so much needed as a clear and compact history of the financial operations of the United States Government since the close of the Civil War. This we now have, in Mr. A. D. Noyes's "Thirty Years of American Finance." As its title indicates, the work concerns itself not so much with the currency problem as with the broader aspects of public finance; but the reader is made to appreciate, as perhaps he never has done before, how much the late confusion and distress, and even the present uncertainty, in regard to our currency are due to the unwise financial management of the Civil War and the subsequent delay in the refunding operations and in the contraction of our paper currency. The author shows no hesitation in his criticism of either men or measures, and his own opinions are never in doubt; but on the whole, the book is less extreme in its attitude than might have been expected from an editorial writer on the New York "Evening Post." Opinions must differ widely concerning many public acts and the policies of many public men, and there are doubtless many who will find the author's treatment of Secretaries Sherman and Windom unusually severe. But there is no evidence of a desire to treat these men, or others, unfairly. The criticism is a natural result of the author's attitude toward the financial problems which these men were called upon to solve. Financial measures and financial events are not treated by themselves, but their relation to the political history and economic development of the country is kept steadily in mind. Reliance is not placed upon secondary authorities; the record is entirely from original sources, and the author speaks with the authority of a man long accustomed to dealing with the material which furnishes him with his evidence. The book is written in a clear and even style, and, in spite of the exact information which it contains, the record is never lacking in interest.

In passing to Professor Durand's book, "The Finances of New York City," we leave entirely the field of currency, and have to do with questions of public finance alone. The field of local finance in the United States is one filled with difficulties and one which has hitherto remained almost entirely unworked. Professor Durand is the first writer to present us with anything like a comprehensive treatment of the finances of even one municipality. In spite of the small geographical area with which the book deals, the extent of the financial field is by no means insignificant. Only four States of the Union have a population as large as that of the Greater New York; the public expenditures of the consolidated city are nearly two-thirds as large as those of all the States in the Union, while the city's gross debt exceeds that of all the States combined. The financial history of New York resembles that of most of our American municipalities in teaching chiefly what not to do. The government of our cities is generally recognized as the most conspicuous failure in our public administration, and it is scarcely too much to say that our next greatest failure has been in the management of our finances. Hence, when we find these two failures combined, the record is not a pleasing one to patriotic Americans. New York's experience with the Tweed Ring is remarkable, not because of its exceptional character, but because of its magnitude, for practically the same record of the stealing of public funds can be found in the history of franchise-granting and the construction of public buildings in all our large cities. The results of this disgraceful chapter in New York's financial history may still be seen, not only in the enormous debt, amounting to about sixty dollars *per capita*, but in the character of the charter government with its many anomalies that has prevailed since that time. About one-third of Professor Durand's book is given up to a history of the city's finances to the end of Tweed rule; the remainder is devoted to a description and criticism of the financial system since that time. While the adoption of the Greater New York charter undoubtedly furnishes a fitting closing point for a treatment of the city's finances, it is in some ways to be regretted that the author did not continue his historical narrative down to this point, and confine his description of the present system to the workings under the new charter. In this way he would have avoided many administrative details which possess little interest because not a part of the present system. The new charter itself receives from the author some sharp criticisms. The budget system, the management of the sinking funds, and the power to authorize debt issues, are faulty under the present charter, as they were under the old one. Reform in these as in other matters will come only with the growth of the civic spirit among the people, and with a better understanding of the need of the city and its methods of administration. To the accomplishment of these ends Professor Durand's book should prove an important means.

M. B. HAMMOND.

BRIEFS ON NEW BOOKS.

*The study of
Heraldry
in America.*

"A Primer of Heraldry for Americans" (The Century Co.) is a title not unlike that of the famous chapter on snakes in the history of Ireland. At least it would be, were it not for the highly reassuring message its author, Dr. Edward S. Holden, brings to the socially aspiring in the statement that it is entirely legal and permissible for any person to assume coat armor, provided only he does not take to himself the armorial bearings of someone else. Benjamin Franklin sought and obtained an achievement of arms, we are told; and it is said to be altogether likely that the stripes in the national ensign were obtained from Washington's well-known blazoning. Recalling the difficulty some of Franklin's kinsfolk had, a few years ago, in obtaining admission into one of the so-called patriotic societies, the rather pitiful pretension of his shield does not seem to have made a pronounced impression upon his countrymen, who based their objection entirely, if memory serves aright, upon his plebeian birth and democratic bearing. So far as Washington's "argent, two bars gules, in chief two mullets of the last" having provided the field for the "grand union" flag under which the thirteen colonies typified themselves by thirteen stripes alternately red and white, Washington has never been shown to have had the slightest connection with it, nor is it needful to seek further than the well-known banner of the free city of Lubeck for its pattern. Dr. Holden illustrates, moreover, the fatality which seems to befall heralds when they attempt to blazon the bearings in the great seal of state of the nation. He points out specifically that the shield in it has seven white and six red stripes—for no earthly reason that has ever been discovered—and that the blue "chief" is starless, those luminaries having been reserved for the crest. These are facts which the American appears to spurn, for all the battle-ships bear the national shield with more red stripes than white on their prows, and everybody inserts stars to suit his fancy upon it. Glorious examples of ignorance in these particulars may also be seen in the coats-of-arms of the City of Chicago and of the State of Illinois, both assuming designs in open violation of the laws each has passed, as well as of the laws of heraldry. It is easy to find excuses for an alderman or state legislator in respect of such matters; but what is to be said of Mr. Holden's blazoning the American shield as "argent, six pallets gules, a chief azure,"—which would make the red stripes in it wider than the white, when the statute in such case made and provided reads simply, "Paleways of thirteen Pieces Argent and Gules; a Chief Azure"? When Captain Totten published his work on the Great Seal, he succeeded in reading "paleways" as a plural noun, and discoursed learnedly about a "paleway." The word is, of course, an adverb, the equivalent of "paly," meaning a perpendicular dividing of the shield. Mr. Holden also errs in

describing the glory above the shield by way of crest, though consultation of the act of Congress would have put him right. Finally, the work should have set forth the various badges adopted by the "hereditary" societies, if only to show how much like a profusely decorated foreigner an American of happy ancestry can look. We commend to the ambitious in such matters Warburton's wise dictum: "High birth is a thing which I never knew anyone to disparage except those who had it not; and I never knew anyone to make a boast of it who had anything else to be proud of."

*A couple
of minor
Scotch poets.*

One could hardly find a more incongruous couple than James Thomson and Robert Fergusson, whose lives have been lately added to the "Famous Scots Series" (imported by Scribners). They may, perhaps, be rightly called a couple, for they were both poets, both Scotch, both of the eighteenth century, although not contemporary, for they followed, as it happened, one upon the other, Thomson living through the first half of the century, and Fergusson the third quarter only. Probably very few people read either now. Thomson is a minor classic, and so pretty certainly unread by the majority; Fergusson can hardly be said ever to have been very generally known outside of Scotland. But the two men offer two interesting types: one, the hard-working, easy-going poet, in time successful; the other, the unappreciated and often extravagant genius, living by the hardest efforts and often dying in misery. Those are typical artists' lives,—with the trifling exception that with these two there is enough known of them a hundred and fifty years after they are dead to warrant their lives being written. The books are different in merit. Dr. A. B. Grosart, who writes that on Fergusson, is well-known for many engaging qualities which are here more apparent than are his equally well-known drawbacks as an editor. He has, too, a more encouraging subject than has Mr. Bayne, who perhaps does all that is possible to make Thomson an interesting figure. Thomson was not an interesting man: he seems to have passed calmly through the life of a student at Edinburgh, and then, on emigrating to London, to have gradually gone through the life of a poet of the time, publishing poems and producing plays, supported by tutorship, patron, sinecure, and pension, with no greater incident than imprisonment for debt when ordinary sources of income failed. His poetry is not wholly uninteresting—historically it is very interesting; but his life has but little in it to take up one's time nowadays. Fergusson, on the other hand, is still an interesting figure. Born almost in poverty, delicate in health, put to drudgery for a living, succumbing finally to madness, and with all this a poet, he is a figure that arouses sympathy. An edition of Fergusson was one of Dr. Grosart's very early works; he has, therefore, peculiar opportunities which he makes good use of. He has made a very interesting book;

and though there may not be many (out of Scotland) who will now care for Fergusson's poetry, there will be few who will read unmoved the story of Fergusson's life. All this is as it should be: Fergusson needed a biography; most of us will be content with Thomson's poems.

*Post-Augustan
Latin prose.*

Under the title "Latin Literature of the Empire" (Harper), Dr. Alfred Gudeman, of the University of Pennsylvania, has undertaken the presentation of characteristic selections from Roman writers of consequence, beginning with the elder Seneca and extending over a period of four centuries. The first volume, covering the prose writers of this period, is now before us. The works of fifteen authors are represented, the selections varying in quantity from about fifteen pages for some of the less important authors to seventy for Tacitus. Professor Gudeman is thoroughly acquainted with the literature of the imperial period, and his selections are made with due discrimination. If, after a hasty examination of the contents, we were asked to suggest anything which ought to have been included in his book and is not, it would be the crushing characterization of Tigellinus in the Annals of Tacitus. "Quo Vadis" is mentioned in the remarks introductory to the selections from Petronius; it would perhaps have been well to show how much more effective Tacitus can be in clear-cut character-painting than Sienckiewicz. Mention of Petronius recalls the wording of Dr. Gudeman's opening sentence on this author: "The author of the *Satiræ* is now generally identified with the elegantiarum arbiter, or master of ceremonies, under Nero," etc. Did Dr. Gudeman intend this form of statement as shrewdly non-committal? We imagine that he did, as the identification rests on a very slender thread of argument, and he is inclined neither to accept weak arguments over-hastily, nor to give forth any uncertain sound when once he has reached a satisfactory conclusion. Students of Latin literature will thank Dr. Gudeman for this book. Most of the authors included are not frequently edited, and their works are difficult of access except in the vicinity of a few large libraries. At the same time, their works are valuable in themselves and necessary to any adequate view of the development of the Latin language and literature, as well as that of the subsequent offshoots from this stem. Professor Gudeman's studies in this field have not blinded his eyes to "the relative inferiority of this literature as a whole when compared with the noonday splendor of that of the age which preceded it"; and it is to be hoped that the increasing tendency to study the authors of the silver age will not be allowed to contribute to the present tendency toward inferior standards in English. As a prophylactic against such a result, we advise a careful reading of Quintilian's famous passage on the younger Seneca, which may be found on pages 257-8 of the volume before us. We await with interest the second volume, which will be devoted to the poets.

*The French
Revolution
at its blackest.*

The J. B. Lippincott Co. publish in two sizable volumes entitled "The Reign of Terror" a miscellaneous collection of narratives of various eye-witnesses of the scenes that disgraced French humanity during the period of the ascendancy in revolutionary France of the ultra-Jacobin factions. These extraordinary documents have been freely drawn on by the historians, and students of the period will find in them much that is familiar. The narratives are interspersed with biographical notices and curious anecdotes, and the second volume is devoted mainly to memoirs describing life in the prisons. Readers with a taste for the horrible will find their account in these grewsome records. Read aright, they are not devoid of instruction. In them is writ large the lesson that a social order based on the ruthless oppression and degradation of society's toilers by a governing caste will go down in blood and ruin when the measure of its iniquity is full. What, essentially, was the French Revolution? It was the sudden and complete collapse of the long reign of a corrupt and enfeebled oligarchy that, after generations of misrule, fell in a day a prey to the vengeance of a populace it had educated in misery and crime. It used to be the fashion to point warningly to the excesses of the Terror as illustrating the way in which triumphant democracy might be expected to comport itself. But experience and calmer reflection have long since shown the hollowness of this cheap reactionary cry. The blood shed by brutality at the bidding of fanaticism during the Reign of Terror was on the head of the old *régime*. The monsters that did that work were of its breeding. What the character of that work was, the present volumes sufficiently show. The edition is founded on the English one of 1826. There has been some judicious excision and compression, and an account of the maniacal proceedings at Nantes of that most infamous of the revolutionary proconsuls, Carrier, has been added. The work is passably edited by Messrs. P. Pinkerton and J. H. Ashworth. But the grotesque blunder in the old preface which places the number of the victims of the September massacres at "upwards of twelve thousand" should have been rectified. Twelve hundred is a rather high estimate. The volumes are presentably made, and contain two portraits—the Princess de Lamballe and Beaumarchais.

*Wagner, his
music and
his theatre.*

Professor Albert Lavignac, of the Paris Conservatoire, has written a book about "The Music Dramas of Richard Wagner and his Festival Theatre in Bayreuth" (Dodd) which, although such a book upon such a subject would now seem to be a work of supererogation, is hardly to be spared from the music-lover's shelves. It provides "a real practical guide to Bayreuth," and, as such, is distinctly superior to any other book with which we are acquainted. There is little of the nebulous æstheticism with which so much of the Wagnerian literature reeks,

but instead two classes of facts, presented with the greatest particularity, neglecting nothing, however seemingly trivial, that either prospective pilgrim or visitor on the spot would wish to know. The first class of these facts includes details about reaching the musical Mecca of Bavaria, about employing the time when one is there, about the architecture of the *Schauspielhaus*, about the arrangement of musicians and spectators, about the dates and casts of all the performances thus far given, and about the external history of the Wagnerian dramas, including the biography of the composer. This section of the work is illustrated by photographs and diagrams. The second class of facts includes all those appertaining to the dramas considered as works of art; that is, act-by-act analyses of the texts, charts giving the order of entrance of the characters, catalogues of the *Leitmotive* with copious illustrations in musical notation, and diagrams showing the appearance of each motive in each act and scene of all the dramas. These are some, but by no means all, of the details provided by this remarkable work. We have said that the author eschews æstheticism in his descriptions, but this does not mean that they are devoid of the critical element. On the contrary, they are compact with criticism, sympathetic but sane, and we are quite as much attracted by M. Lavignac's lucidity of style and sobriety of judgment as by the astonishing array of facts which he provides. For the book is by no means a dry compendium, but for the most part a readable and extremely interesting essay in interpretation, — such a book, in short, as we have long wished for, but have hitherto despaired of possessing.

*A long-range
critic of our
national life.*

If the "certain condescension" noticeable in Americans who have lived long abroad is apparent in the pages of Mr. Eliot Gregory's "Worldly Ways and Byways" (Scribner), the tone is still one of sympathy with the cruder forms of American life, rather than of mere tolerance. Being judged by one of ourselves, instead of by foreigners, has this advantage: that the sayings and doings of immigrants and their immediate progeny are not taken to be the manifestations of our national life, with the corollary that the criticisms offered by the essayist are directed at those who may heed them — the Americans of old descent. The sense of aloofness which Mr. Gregory's European education has given him is heightened by the fact, which he makes evident, of his enjoying the "best" society in New York City. This furnishes him with the point of view of an aristocrat, and enables him to discourse upon the evils of discontent in our mode of living, — meaning, apparently, the failure of his countrymen to keep themselves duly arranged in social strata for generation after generation, in accordance with the more stable institutions of Europe. Every American who has progressed far enough along the social ladder to dwell in a household with a "hired girl" has felt the same thing, in all probability. Some of us have tempered the acerbities of the situa-

tion by trying to view it with the eyes of the employed. But the wisest look forward to the day when the American genius for mechanics shall have given us an automatic servant, rather than to the establishment of caste. Mr. Gregory's comments are fair in the main, making allowances for his early advantages, and are certainly pertinent and interesting. Still, we cannot quite look forward to ourselves as a nation of Gregories.

*Studies of
Town life in
Old England.*

A parallel both curious and instructive might be drawn between the experiences of the dwellers in Coventry and, for instance, in Chicago. In "Life in an Old English Town," by Mary Dormer Harris, the slow development of a community founded a short time before the Norman Conquest is placed before the reader panoramically, showing the successive struggles of the church, the burghers, and the robber barons to obtain control of the taxing power. There are more centuries in the age of Coventry than there are decades in the existence of Chicago; and the latter, for all that it has never had any religious questions to solve, is not much further along in commanding its own resources than Coventry was during the Wars of the Roses. In both cases the struggle is a desperate one, the shrewd intelligence of greed arraying itself against the diffused interest of sleepy or preoccupied citizens, who fairly refuse to arouse themselves until thrust forcibly from their very beds of ease. Coventry to-day is governed in a manner which may well be emulated. And there are episodes in its history, such as the use its inhabitants made of their periods of prosperity for the erection of notable public buildings, which are no less exemplary. The work is done with a painstaking which does not suffer itself to degenerate into the mere recital of detail, and is, therefore, a welcome addition to the "Social England" series (Macmillan) of which it forms a part.

*Greek art in
Greek drama.*

That minuteness of knowledge which is to be looked for in a thesis submitted by a candidate for a doctorate in philosophy in a German university is the apparent thing in "The Attitude of the Greek Tragedians toward Art" (Macmillan), by Dr. John H. Huddleston. It is a most ingenious and learned disquisition upon the evidences appearing in the dramas of Sophocles, Æschylus, and Euripides, of the influences of the work of architects, sculptors, and painters about them, — such a research as might be made (comparing great things with small) for Maeterlinck and the Pre-Raphaelites and symbolists of England and France. So far, the essayist's purpose is clear. But there is another and deeper matter beneath, which makes the essay also one upon the interrelations of the fine arts during Athens' glory, and gives it an interest hardly less catholic than special. As a whole, the book is a flattering example of the work American scholars are doing in the worthiest directions.

*Bismarck and
German Unity.*

We thought when we read Professor Munroe Smith's sketch of Bismarck in the New York "Nation," some weeks ago, that it was about as good a thing in its way as we had ever seen; and after re-reading it we put it carefully away for future reference. This admirable historical outline has now been issued by the Macmillan Co. in book form under the title of "Bismarck and German Unity." The volume is a comely one of about a hundred pages, and it contains a capital frontispiece portrait of its hero. We heartily recommend this little book as a royal road to a clear general understanding of Bismarck and his work.

*Old Dutch
home life
in Manhattan.*

Mrs. John King Van Rensselaer, by dint of patient ransacking of various collections of old family papers, has managed to piece together a rather readable picture of old Dutch and English-Dutch colonial home life, which she entitles "The Goede Vrouw of Manahata, 1609-1760" (Scribner). Hitherto unexploited family papers furnish the basis of the book, but the authorities have not been neglected. As Mrs. Van Rensselaer's title implies, it is with the ways and doings of the matrons of Manhattan, rather than of their spouses, that her book is principally concerned; and this theme is naturally one which strongly enlists her sympathies. The book is of a type rather common of late years, and it is a favorable specimen of its class.

BRIEFER MENTION.

The series of small books called "The Oxford Manuals of English History" (Scribner) has just been completed by the publication of "England and the Hundred Years' War." This volume, the third chronologically, but the sixth and last to appear, is the work of Mr. C. W. C. Oman, the editor of the series. We do not know where to find the essentials of English history more compactly and at the same time more readably presented than in this series of six easily pocketable books. The title of the present volume is something of a misnomer, for the period it really covers is 1327 — 1485, the period between the accession of Edward II. and the Tudor victory on Bosworth Field.

The "Cambridge" edition of Tennyson, edited by Mr. W. J. Rolfe, and published by Messrs. Houghton, Mifflin, & Co., is uniform with the other single-volume poets issued under that designation, and has the usual portrait, biography, and notes. The text extends to nearly nine hundred double-column pages, and has been printed with scrupulous care. We miss from this edition "The Foresters" and the "Death of Ænone" volume, presumably for copyright reasons, but we get, *per contra*, the early poems omitted by Tennyson in the later issues of his verse. Praise of the work, considering the auspices under which it appears, would be superfluous.

Mr. J. Scott Clark has prepared "A Study of English Prose Writers," which is published by the Messrs. Scribner. The work is described as "a laboratory method." Twenty-six writers, from Bacon to O. W. Holmes, are

made the subjects of as many chapters. In each case we have a biography, a bibliography, and a selection of critical opinions with accompanying illustrations. It is in the classification of this latter material that the most distinctive feature of the work is to be sought. The work seems to us a very useful one, and we commend it strongly to teachers of English, hoping at the same time that its success will be such as to encourage the author to proceed with his plan of two similar volumes to be devoted mainly to the poets.

"A History of English Critical Terms" (Heath), by Mr. J. W. Bray, purports "to trace the changes of meaning which have taken place in the chief terms employed in English criticism. About fourteen hundred critical epithets are given in alphabetical order, and, according to their importance, are illustrated by quotations. Many of the entries are single lines, such as "Ostentation: B. Jon. to present." A few have pages of illustrative passages. An appendix attempts a somewhat labored philosophical classification of the terms indexed. The work embodies an excellent idea, and is useful as far as it goes, but the author's reading does not seem to have been as extensive as it should have been. We miss many of the most characteristic terms of recent criticism, such as Arnold's "Corinthian" and Pater's "indefectible," and we doubt if many of those given have been traced as far back as possible.

The second volume of "Operative Gynecology," by Dr. Howard A. Kelly, of the Johns Hopkins University, has just been issued by Messrs. D. Appleton & Co. A general notice of the work was given in our issue of May 1 last, on the appearance of Volume I. The present volume contains 570 large octavo pages, with more than six hundred original illustrations, twenty-four of them colored plates. There is a notable chapter on conservative operations, in which this eminent specialist has done much to relieve this branch of surgery from some perhaps not undue reproach; and humanity would doubtless be the gainer if the chapter could be read by every member, and particularly every young member, of the medical profession.

The Snake-Dance of the Moki Indians of Arizona attracts greater attention each year. It is the most striking and startling native ceremonial still celebrated in our country. Never celebrated two years in succession at any one pueblo, it occurs in alternating years at Oraibe and Wolpi. This year it was held at Oraibe; next year it will be seen at Wolpi. Mr. Walter Hough, of the United States National Museum, describes the dance and pueblo life in Arizona in a pretty little book, "The Moki Snake-Dance" just published by the Santa Fe Railroad. The plan of the book and the selection of the sixty-four illustrations it contains were the work of Mr. Charles A. Higgins. Both in a literary and an artistic way the book is good, and deserves careful reading and a place in the library alongside of the standard works on such subjects.

Recent modern language text-books include the following: Messrs. Henry Holt & Co. publish a "Grammaire Française," by Messrs. Baptiste Méras and S. M. Stern; Töpffer's "La Bibliothèque de Mon Oncle," edited by Mr. Robert L. Taylor; and Richard von Volkmann-Leander's "Träumereien an Französischen Kaminen," edited by Miss Idelle B. Watson. The Macmillan Co. publish Lessing's "Nathan der Weise," edited by Mr. George O. Curme; and Goethe's "Egmont," edited by Dr. Sylvester Primer.

ENGLISH CORRESPONDENCE.

London, November 5, 1898.

Mr. Harold Frederic's death has been the talk of the town, and his friends are entirely at a loss to understand how he could have been brought to take up with this so-called "Christian Science." I am afraid the connection, coupled with the revelations which have been made at the inquest, will not tend to increase his popularity, with the British public, at any rate. He leaves two wives and two families, and his will portions out his property between them. Not that his interests in the copyrights can be worth much; for I am told the English interests had already been largely drawn upon while he was yet alive. He was a gifted man, without a doubt, and seems to have had the happy faculty of drawing to himself the best in his friends.

The death of Mr. Gleeson White makes another, if less important, void in the ranks of journalists. He did not achieve any very arresting work in literature, for his life was too much taken up with other matters. He will be best remembered as the founder and first editor of "The Studio," and for the charm of his gracious personality. I have never known any man so generous, so unselfish, or so ready to help others. His wit and conversation made it a delight to be in his society. But his career will be chiefly valued and appreciated by the many young fellows who found in him the quick-hearted friend and earnest adviser. I do not think that he would ever have made a great name in literature, in whatever circumstances he was placed. Creative activity is the possession of but very few. But he had the rare nature which influences others by its own magic of tenderness, graciousness, and kindly encouragement. The world at large may soon forget him; but the memory of Gleeson White will always remain enshrined in the hearts of his friends.

I mentioned, some weeks ago, that Mr. Harry Quilter was about to commence business as a publisher. His first "announcement" is just made. It is not new, by any means, for there have been illustrated editions before of Browning's "Pied Piper of Hamelin." What is new is that the publisher himself should be the illustrator. He calls the volume an "édition de luxe." As the price of four hundred out of the five hundred copies to be issued is to be about twenty-five dollars, and fifty dollars for the remaining hundred, one expects something in the way of luxury. In addition to many specially designed ornaments and borders, the volume is to contain twenty-seven full-page miniatures, and two color plates, as the circular has it, "on English vellum and silk." It is to be "whole bound, with original design in gold, and inlaid with embossed silver plates." This is luxurious publishing, with a vengeance!

You will, no doubt, have heard that Mr. John Morley is to be the biographer of Mr. Gladstone, and that Messrs. Macmillan & Co. are to publish the biography in England and America. Mr. Morley seems determined to do anything rather than finish his life of Chatham which has been promised for the "Twelve English Statesmen" series for the past ten years. Perhaps, like Huxley's "Berkeley," it will never be published.

I was right in my figures as to the price paid for the Bismarck Memoirs. The £6000 is for England alone, and Messrs. Harper & Brothers have paid a similar sum for the American rights.

The Esterhazy book is to appear in Paris on the 20th of this month, but it will be a first instalment only.

Efforts are being made to publish the work in England at the same time. It is to be a volume of some three or four hundred pages, giving the complete history of "L'Affaire Dreyfus." For the story of his own personal connection with this business, M. Esterhazy will have another volume.

The American method of selling long "sets" of books by means of the instalment payment system, so successfully adopted by the "Times" for the "Encyclopædia Britannica," will, in all probability, have great vogue here. Already Messrs. Macmillan & Co. offer their illustrated edition of Green's "Short History of the English People" on these terms. Messrs. Pearson & Co. lately announced that they would sell a complete edition in twenty-five volumes of the novels of Sir Walter Scott by a payment of 5s. down and instalments of 1s. per week. The applications they received were so numerous that they cannot supply orders. Messrs. Downey & Co. are following out the same principle with the Wormeley edition of Balzac's "Comédie Humaine."

An important work on Russia, its development and relations with Eastern and Western nations, both politically and commercially, is to be published next spring. It is from the press of Mr. Alexis Krausse, and will be published here by Mr. Grant Richards. The book ought to appeal to American readers; but I have not heard that any American house has, as yet, acquired the right of publishing it.

Mr. G. Bernard Shaw has passed for the press the last sheets of "The Perfect Wagnerite," which is to be published on your side by Mr. H. S. Stone. The book will form an exposition of Wagner's musical treatment of the fable of "The Ring," and is written in Mr. Shaw's characteristic manner.

TEMPLE SCOTT.

LITERARY NOTES.

Messrs. G. P. Putnam's Sons publish a pretty volume of selections from Southey's "Doctor" and other miscellaneous writings in the lighter vein.

Sir Henry Thompson's "Food and Feeding" is reissued by Messrs. Frederic Warne & Co. in a new edition (the ninth), revised and much enlarged.

The Messrs. Scribner have just published "The Shaving of Shagpat" and "The Tragic Comedians" in their new edition of Mr. Meredith's novels.

"The Market-Place," the novel left in manuscript by the late Harold Frederic, will be published as a serial in the "Saturday Evening Post" of Philadelphia.

"The Fortunes of Nigel," in two dainty volumes, is the latest addition to the "Temple" edition of Scott's novels. The Messrs. Scribner are the American publishers.

Mr. William Blaikie's "How to Get Strong and How to Stay So" is reissued by the Messrs. Harper, after nearly twenty years of popular favor, in a revised edition printed from new plates.

A recent publication of the Field Columbian Museum is a monograph on the "Ruins of Xkichmook, Yucatan," by Mr. Edward H. Thompson. The pamphlet is a thin one, but it is richly illustrated by photographic plates of great interest.

"The Novel and the Drama" will be the subject of the address that Mr. Hall Caine is to deliver before the Twentieth Century Club of Chicago on the twenty-

fourth of this month. In view of the dual form that Mr. Caine has given to "The Christian," and the widespread discussion excited thereby, this address is likely to attract much attention.

How much better it is to preach in sermons than in fiction, the republication of Dr. Henry Van Dyke's "Ships and Havens" serves to accent. The essay is a charming one, and the publisher (Crowell) has given it a setting worthy of its beauties.

Two valuable little volumes in the "Ladies' Home Journal Household Library," published by the Doubleday & McClure Co., are "Model Houses for Little Money," by Mr. William L. Price, and "Inside of One Hundred Homes," by Mr. William M. Johnson. Both are extensively illustrated.

"The Arabian Nights" and "Robinson Crusoe" are two most acceptable additions to the "Illustrated English Library," imported by Messrs. G. P. Putnam's Sons. Mr. Fred. Pegram and Mr. C. H. Brock are the respective illustrators of the volumes, and the work of each is unusually good.

Mr. R. L. Paget has prepared a collection of "Poems of American Patriotism" which is now published by Messrs. L. C. Page & Co. The special purpose of the editor seems to have been to bring together the lyrical outpourings occasioned by our three months' war with Spain, for nearly half of the value is devoted to these precious effusions. Most of them seem to have been written for the newspapers, and should never have got into a book.

The J. B. Lippincott Co., in connection with Mr. T. Fisher Unwin of London, is putting forth a popular re-issue of "The Adventure Series," a collection of historical memoirs and narratives that enjoyed much vogue six or eight years ago. The first seven volumes have already appeared, and a dozen more are soon to follow. As in the original enterprise, so in this republication, Trelawny's "Adventures of a Younger Son" leads bravely off, and whets the appetite for the books that are to come after.

Mr. E. A. Vizetelly, writing to "The Athenæum," makes some interesting statements about "M. Zola's next books." He says: "M. Zola has two books in hand: in the first place, one entitled 'Fécondité,' which will be the first of a series of four novels following the trilogy of 'Lourdes,' 'Rome,' and 'Paris.' The second volume will be called 'Travail,' the third 'Vérité,' and the fourth 'Justice.' The 'heroes' of these works will be the four sons of M. Zola's Abbé Froment, and, beyond a similarity of names, they will have nothing in common with the Biblical Evangelists. The books themselves will be as much novels as, say, any volumes of the Rougon-Macquart series; but they will reflect the four essential points of M. Zola's own belief. With regard to 'L'Affaire Dreyfus,' M. Zola certainly intends to write a book on it in due season, and has made many notes with that object; but he has never shirked criticism, and whatever he may write he hopes to have published, not after his death, but during his lifetime. However, the end of 'L'Affaire Dreyfus' is not yet; whether it will ever come is a proposition not unworthy of argument. And meantime between the chapters of 'Fécondité' M. Zola has been preparing an account of his adventures, experiences, and observations in exile. This will be copiously illustrated from photographs and sketches; but inasmuch as it is still impossible to say when M. Zola's exile will cease, no date can be fixed for its publication."

LIST OF NEW BOOKS.

[The following list, containing 87 titles, includes books received by THE DIAL since its last issue.]

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- My Scrap-Book of the French Revolution. Edited by Elizabeth Wormeley Latimer. Illus., 8vo, pp. 448. A. C. McClurg & Co. \$2.50.
- Bismarck and German Unity: An Historical Outline. By Munroe Smith. With portrait, 12mo, gilt top, uncut, pp. 99. Macmillan Co. \$1. net.
- A General History of the World. By Victor Duruy; trans. from the French and revised, with Introduction and Summary of contemporaneous history, by Edwin A. Grosvenor. With maps, 12mo, pp. 744. T. Y. Crowell & Co. \$2.
- De Soto and his Men in the Land of Florida. By Grace King. Illus., 12mo, pp. 326. Macmillan Co. \$1.50.
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- England and the Hundred Years' War (1327-1485 A. D.). By C. W. C. Oman, M.A. 16mo, pp. 168. "Oxford Manuals of English History." Charles Scribner's Sons. 50c. net.

BIOGRAPHY AND MEMOIRS.

- Personal Sketches of Recent Authors. By Hattie Tyng Griswold. With portraits, 12mo, pp. 352. A. C. McClurg & Co. \$1.50.
- Autobiographical Reminiscences of Henry Ward Beecher. Edited by T. J. Ellinwood, Beecher's private secretary. With portrait, 18mo, pp. 187. F. A. Stokes Co. 75 cts.
- The Autobiography and Correspondence of Mrs. Delany. Revised from Lady Llanover's edition and edited by Sarah Channcey Woolsey. With portraits, 8vo, pp. 965. Little, Brown, & Co. \$2.50.

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THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 299. DECEMBER 1, 1898. Vol. XXV.

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THE REVIVAL OF ROMANCE.

An attentive reader of the last issue of THE DIAL must have noticed the fact that no less than three of the chief contributions to that issue frankly espouse the cause of romance as against the claims that have been put forward so strenuously of recent years in behalf of realism. This conjunction of opinion was purely fortuitous and unpremeditated, and may for that reason be taken as a really significant sign of the times. When the critic wrote of Cyrano de Bergerac as a heroic figure presented "to a world which is all ready to enjoy romance once more"; when the essayist sought to analyze "the ordinary and the commonplace to see why they fail to afford materials for great art," and concluded by saying that he could not "conceive of anything more useless than a literature which reproduces life without a background of thought and imagi-

nation"; when the poet personified triumphant Romance returning to her own, and saying:

"Since of the oldest dynasty am I,
Delight of life within my gift doth lie;
The heart of man, of woman, and of child,
Without me were to fate unreconciled.
A space hath Human Fashion banished me;
But Human Fashion will soon wearied be!
I only wait the unfed heart's recall,
To take my place — my place supreme in all."

All three, critic, essayist, and poet alike, were expressing, each in his own language, essentially the same truth, the truth that Art must better Nature and transcend it unless it is prepared to abdicate its ancient empire.

The new romanticism, as was also pointed out by at least one of these writers, is not quite the same thing as the old, for it has learned something from the rival by which it has been for a time supplanted. What it has learned is the Shakespearian lesson that

"Nature is made better by no mean,
But Nature makes that mean: so, o'er that art,
Which, you say, adds to Nature, is an art
That Nature makes . . . This is an art
Which does mend Nature — change it rather: but
The art itself is Nature."

When we speak of the prospective or accomplished revival of romance, we do not mean the sort of the thing that satisfied the eighteenth century. "The Castle of Otranto," and "Melmoth the Wanderer," will hardly serve as prototypes of the new product — atavism cannot go as far as that — but the romanticism that is now carrying literature before it is a form of art that, like the giant of Greek fable, gains renewed strength from contact with the earth. The romancer is no longer privileged to live in the clouds, or to dispense with the probabilities, but he is nevertheless constrained to idealize and ennoble those aspects of life with which he is concerned, and to view them, not with the scientist, through a microscope, but with the philosopher, *sub specie æternitatis*.

The terms realism and romanticism have been so bandied about in critical discussion, have been made so hackneyed by indiscriminate use, that we hesitate to drag them forth once more from their decent veteran retirement. And, as we have frequently maintained, they almost wholly lose their special signification when we seek to apply them to literature of the first order. It is the shallowest sort of criticism that will be content to label the "Inferno" as realistic and "Hamlet" as romantic. Where, as in the case of the world-masterpieces, we are in the presence of the sheerest Vision, the tint of the glasses and the index of their refraction become matters of small importance. It is only

upon a lower plane of literature that the distinction between realism and romanticism actually exists; it is a distinction hardly to be made, for example, between Scott and Balzac, or between Tourguénieff and Hawthorne; but it may properly be drawn in a discussion of Stevenson and Mr. Gissing, or of Mr. Black and Mr. Howells. It is a distinction that exists only because of a one-sided development or a defective artistic endowment.

It seems to us that the signs are multiplying upon every hand to show that the star of this narrower realism is waning, and that the world is once more coming to its own in the ideal realms of the imagination. Indeed, when we think of the other arts, of painting and music for example, the sort of thing that we are accustomed to call realism appears as a belated parallel of the work that found favor in those arts a generation or more ago. It illustrates merely an *überwundener Standpunkt*. When we think how far painting has got beyond Frith and the "Derby Day," when we reflect upon the full meaning of the Wagnerian triumph, we may with small difficulty, if we are anything of a prophet, foresee the time when men shall look back upon the petty realism of the past score of years with mild wonder at the thought that it should ever have been taken so seriously, with no other feeling than the curious interest that we bring to the contemplation of such passing vagaries of thought and taste as the history of civilization reveals by the score. The aim of art always has been, and always must be, to get away from the details of life and to "overhear" its essential expression, to arrange ideal categories for familiar facts, to make them symmetrical, to classify, and, beyond all else, to exclude.

What are some of the signs that realism has not "come to stay" in our imaginative literature? It may seem as if M. Zola had the "cry" just now in France, but this is the most superficial view imaginable. He has notoriety enough, no doubt, but the sources whence it springs will be dried up in a few years, and then the bulk of his work will sink out of sight by its own specific gravity. Who ever wanted to read "L'Assommoir" or "La Débâcle" a second time, except from some motive secondary to that of the satisfaction that their first reading gave? But we recur with delight to Hugo and Dumas and George Sand, and no custom can stale their infinite variety. Why have Mr. Sienkiewicz and Signor d'Annunzio achieved lasting reputations in their respective countries? The

former has done it by the pure romanticism of his genius, and the latter in spite, not because, of his over-insistence upon sordid facts. Why are "Johannes" and "Hannele" and "Die Versunkene Glocke" the most striking things in recent German literature? Simply because they strike the note of idealism once more. Why are the careers of Herr Bjørnsen and Dr. Ibsen so illuminative for our thesis? Because each of these great men presents in epitome the artistic experience of the generation. That is, because each of them began his work in the purest romantic spirit, was for a time led astray into the morass of realism, and is now groping his way back to the sunlit meadows of idealism. And because the former of these men never got so far from the true path as did the other, the totality of his work will, in the final estimate, be held the greater and more enduring.

In England and America the swing of the pendulum toward romanticism is equally evident. The exceptional delicacy and charm of their workmanship is all that keeps us reading the successive productions of Mr. Howells and Mr. James. They no longer produce any kind of a thrill; the force by which they once produced it is spent. In the work of Mr. Meredith and Mr. Hardy the elements are so mixed that a definite classification is difficult, yet when we reflect upon what we best remember in such books as "Richard Feverel" and "Jude the Obscure," it is easy to conclude that their authors are most effective when least realistic. In our more popular fiction, every form of romance is illustrated. There is the emotional romance of "The Christian," the fantastic romance of the "Zenda" books, the mystical romance of "Aylwin," and the historical romance of "The Seats of the Mighty." Other examples, equally typical, might be adduced by the score. Such are the books that the public delights to read, and their production is coming to outnumber overwhelmingly all the other kinds of story-books. The romantic revival is at full tide, and contemporary literature bids fair to offer us once more the solace that it brought us of old. We have learned that it is extremely foolish to insist of a writer that he give us all the facts connected with his theme. We have learned the limitations of literary photography, we have learned that it is unwise to approach literature burdened with a sense of responsibility for the preservation of the literal truth and the obtrusion of the ethical meaning.

ENGLISH CORRESPONDENCE.

London, Nov. 18, 1898.

It seems to me that this might be the right time to say a word or two on the matter of English and American Book Agencies; and I think a discussion on the subject in the columns of your widely read journal should prove both profitable and interesting. By a Book Agency, I understand a sort of Publishers' Bureau, where books could be seen, and copyrights of books bought, sold, or exchanged, either for America of English books, or for England of American publications. As things stand at present, only the more wealthy of publishers find it worth their while to keep in their employ special representatives across the water, to look after their interests and conduct negotiations for new works. A very large number of publishers find it impossible to do this, and are at the mercy of a sort of blind circumstance. I don't know how you manage on your side, although I can fairly well guess; but here, one has to hawk a book round from one agency to another, in the hope that an edition will be bought for your market, or in the belief that it might be printed there and American copyright secured. I need not say that this business is a tedious affair; and to its tediousness is often added disappointment, and the vexation that arises from the knowledge that the individuals with whom one is dealing have no power to do anything on their own initiative, and must refer to the home office for all decisions. I have often wondered at the meaning of a system of establishing agencies which have not the power of acting. Of course, on very large transactions, or important decisions, he might, like any ambassador, be compelled to refer to headquarters. But the average book offered could easily be either accepted or rejected without keeping us waiting here for weeks or even months.

By the time this letter reaches you, Mr. Sidney Lee's "Life of William Shakespeare" will have been published; and also the new edition of "Aurora Leigh," for which Mr. Swinburne has written an introduction. Mr. Lee's excuse for writing the Shakespeare may be put in his own words: "Shakespearean literature, as far as it is known to me, still lacks a book that shall supply within a brief compass an exhaustive and well-arranged statement of the facts of Shakespeare's career, achievement, and reputation, that shall reduce conjecture to the smallest dimensions consistent with coherence, and shall give verifiable references to all the original sources of information."

Mr. Gladstone's life will, as you know, be written by Mr. John Morley, and few of us will envy him the task of sifting the hundred thousand or so of letters which the English statesman collected.

Mr. E. J. Sullivan, the talented artist whose illustrations to Carlyle's "Sartor Resartus" is announced to be published "shortly," has dreams of doing a similar service for Carlyle's "French Revolution," and, probably, continuing the series so as to form, in time, a complete illustrated edition of the works of the Chelsea sage.

The fashion seems coming in for books with colored illustrations. Besides the edition of Jane Austen with colored pictures by Mr. Brock, Messrs. Macmillan have published Mrs. Gaskell's "Cranford" with illustrations in color by Hugh Thomson, and Messrs. Longmans have a whole series of school books and others also with colored plates. Why does not some enterprising publisher do a Dickens, or a Thackeray, or a Fielding, with similar illustrations?

TEMPLE SCOTT.

The New Books.

THE ROMANCE OF ROME.*

We have long since ceased to wonder at the facility of Mr. Crawford in turning out delightful stories. For sixteen years now they have appeared with twice the frequency of the calendars and almanacs, and with two or three intercalary novels to spare. Possibly, two or three might have been spared: for example, "An American Politician" or "A Rose of Yesterday." But the books which will maintain his fame are those whose melodious titles end in *a* or *e* or *i* or *o*, and whose *milieu* is the faded but well-saved traditions of old Roman families of to-day. Between "Mr. Isaacs" and "Corleone" lies a cycle of romances whose vivid portraiture and triumphs of description almost persuade us that they are not of an age, but for all time. At any rate, their author has no fellow in his chosen field. And now, as a variation on writing Roman romances, he has made the city his heroine, and has given us the romance of Rome.

The two sumptuous volumes before us are not, however, a mere hasty interlude between novels. There is strong external and internal evidence that the book has been "simmering," as George Eliot might say, for many years. The chapters on Leo XIII., the Vatican, and St. Peter's, with other descriptive passages, appeared in the "Century Magazine" in 1896, and have now been brought together here,—leaving behind them, alas! the superb illustrations by Castaigne. In one sense, Mr. Crawford has been writing the book all his life; and the result is something which is history, guide-book, and narrative, and more. The Eternal City has often been described: but now she has received a sort of apotheosis.

The plan of this great vision of Rome is topographical rather than chronological. A scant hundred pages of the first volume are given to a sketch of the city's history, from the few shepherds digging on the Palatine, down to the close of the Middle Ages. The rest of the first volume, and all of the second except the last three chapters, are occupied with an account of the fourteen *Regioni* ("Rioni"), or wards, into which, with slight modifications, the city has remained divided since the time of Augustus. This is the heart and substance

of the book; and the dark romance of these various centres of princely and ecclesiastical life has been painted for us by the practised hand of a past master. From Monti to Trastevere we are guided by an incomparable *cicerone*, who knows every foot of the ground, is profoundly impressed with the nobility of his theme, and lectures on it with the scholarship of a Lanciani and more than the charm of a Hare. Graphic description, philosophic reflection, and acute art criticism abound in every chapter; and the whole is steeped in that atmosphere of affluent and felicitous expression which is distinctively Mr. Crawford's own.

The embarrassment of riches overtakes us when we try to select for quotation passages which illustrate the author's treatment of his subject. Perhaps nothing in the book is more vivid and realistic than the extended account, in the chapter on the region "Colonna," of the daily life of a princely Roman family in the Middle Ages. So irresistibly does the picture confront our eyes that we say instinctively "this is contemporary observation, not reconstruction."

No region was more swept by tragedy than the one called "Ponte," and none of its tragedies has awakened more pity and terror than that of the Cenci. Here is a glimpse of the last scene in it:

"They died bravely, there at the head of the bridge, in the calm May morning, in the midst of a vast and restless crowd, among whom more than one person was killed by accident, as by the falling of a pot of flowers from a high window, and by the breaking down of a balcony over a shop, where too many had crowded in to see. The old house opposite looked down upon the scene, and the people watched Beatrice Cenci die from those same arched windows. Above the sea of faces, high on the wooden scaffold, rises the tall figure of a lovely girl, her hair gleaming in the sunshine like threads of dazzling gold, her marvelous blue eyes turned up to heaven, her fresh young dimpled face not pale with fear, her exquisite lips moving softly as she repeats the *De Profundis* of her last appeal to God. Let the axe not fall. Let her stand there for ever in the spotless purity that cost her life on earth and set her name for ever among the high constellated stars of maidenly romance."

In the chapter on "Sant' Angelo" Mr. Crawford finds the old Ghetto a convenient text for a short but brilliant excursus on the status of the Jews in Rome. He tells us that they have been better treated by the religious than by the civil authorities, and cites the fact that they were required to do homage to the latter every year in the Capitol, the Senator of Rome placing his foot upon the head of the prostrate delegates; but —

**AVE ROMA IMMORTALIS*. Studies from the Chronicles of Rome. By Francis Marion Crawford. In two volumes. New York: The Macmillan Co.

"The service they were required to do on the accession of a new Pope was of a different and less degrading nature. The Israelite School awaited the Pope's passage, on his return from taking possession of the Lateran, standing up in a richly hung balcony, before which he passed on his way. They then presented him with a copy of the Pentateuch, which he blessed on the spot, and took away with him. That was all, and it amounted to a sanction, or permission, accorded to the Jewish religion."

What the Ghetto was like can hardly be described; but here is as forcible an approximation to description as most persons would care to read:

"In a low-lying space enclosed within a circuit of five hundred yards, and little, if at all, larger than the Palazzo Doria, between four and five thousand human beings were permanently crowded together in dwellings centuries old, built upon ancient drains and vaults that were constantly exposed to the inundations of the river and always reeking with its undried slime; a little, pale-faced, crooked-legged, eager-eyed people, grubbing and grovelling in masses of foul rags for some tiny scrap richer than the rest and worthy to be sold apart; a people whose many women, haggard, low-speaking, dishevelled, toiled, half doubled together, upon the darning and piecing and smoothing of old clothes, whose many little children huddled themselves into corners, to teach one another to count; a people of sellers who sold nothing that was not old or damaged, and who had nothing that they would not sell; a people clothed in rags, living among rags, thriving on rags; a people strangely proof against pestilence, gathering rags from the city to their dens, when the cholera was raging outside the Ghetto's gates, and rags were cheap, yet never sickening of the plague themselves; a people never idle, sleeping little, eating sparingly, laboring for small gain amid dirt and stench and dampness, till Friday night came at last, and the old crier's melancholy voice rang through the darkening alleys—'The Sabbath has begun.'"

Mr. Crawford's childhood was passed in Italy; and the Rome of Pius IX.—the Rome of the sixties—is recalled by him with an almost wistful fondness. The political union of Italy under the house of Savoy is naturally given scant favor; and the author "views with alarm" the present political and financial condition of the kingdom. "The difference," says he, "between Unity under Augustus and Unity under Victor Emmanuel is that under the Empire the Romans took Italy, whereas under the Kingdom the Italians have taken Rome"—an epigram that pleases him so well that he repeats it in the second volume.

As above noted, Mr. Crawford has brought together here his three articles on the Pope, the Vatican, and St. Peter's. In the latter, the most colossal temple of Christendom, he finds the most impressive illustration of the "giantism" (a word he is very fond of using) of the Latin race. And there, on the thresh-

old of the great church, the author takes leave of his readers; but not of his theme.

"For a man can no more say a last farewell to Rome than he can take leave of eternity. The years move on, but she waits; the cities fall, but she stands; the old races of men lie dead in the track wherein mankind wanders always between two darknesses; yet Rome lives, and her changes are not from life to death, as ours are, but from one life to another. A man may live with Rome, laugh with her, dream with her, weep with her, die at her feet; but for him who knows her there is no good-bye, for she has taken the high seat of his heart, and whither he goes she is with him, in joy or sorrow, with wonder, longing, or regret, as the chords of his heart were tuned by his angel in heaven."

The volumes are flawlessly printed and tastefully bound. Twenty-eight photogravure plates—just two to a region—show the principal monuments with unsurpassed stereoscopic effect. One misstatement should be noted, on page 110 of Volume II., where Moses Mendelssohn is made the father of the composer, instead of his grandfather.

JOSIAH RENICK SMITH.

SPANISH INFLUENCES AND INSTITUTIONS IN AMERICA.*

Recent events, by the course of which the last fragments of Spain's once vast possessions in the Western Hemisphere have been wrested from her grasp, have very naturally awakened an interest in Spanish-American history; and one result of this interest is likely to be seen in a number of new books upon subjects related to the Spanish colonial possessions. The appearance of Professor Moses's work on "The Establishment of Spanish Rule in America" is therefore timely, but that does not imply that it has been prepared with undue haste to meet a temporary demand. Dr. Moses has for many years past recognized the importance of the study of Spanish-American history to the perfect understanding of some phases of our own history; and some of the chapters in this book that have previously appeared in print have proved their value as contributions to the materials for a history of the western world.

The necessity of close attention to the study of these early pages of history is apparent in order to a proper understanding of the causes of the prevalent political mismanagement and the revulsion from ecclesiastical domination in

*THE ESTABLISHMENT OF SPANISH RULE IN AMERICA. An Introduction to the History and Politics of Spanish America. By Bernard Moses, Ph.D., Professor in the University of California. New York: G. P. Putnam's Sons.

those countries which, though now independent of Spain, we still call "Spanish-American." But it is also true that the history of that portion of the North American continent whose institutions are supposed to be of Anglo-Saxon origin is not to be written without reference to Spanish rule. That rule extended as far north as Nootka on the Pacific, as lately as 1793. The Georgia Colony was established with the object of restricting its northern boundary on the Atlantic. One of the States of the American Union retains a system of jurisprudence derived from Spain, and others have geographical names and land-titles which bespeak a former Spanish domination.

The number of officials and the amount of governing attempted by Spain in her colonies in the New World probably exceeded those of any nation on record. First of all there was a *Casa de Contratacion*, established in 1503, through which Spain sought to control the prospective commerce of the Indies for her own benefit, and to make the best possible use of the colonies she then had in contemplation. This was literally a "House of Contracts," though Dr. Moses prefers to translate it "India House." It combined the functions of a Board of Trade and a Supreme Court of Judicature in all cases of Admiralty. To this institution Dr. Moses devotes a chapter, and gives us the best account thereof in English. Possibly a like extended notice of the *Consejo de las Indias* (Council of the Indies) would have disturbed the rules of proportion established for this book, and the author contents himself with references thereto, chiefly in his chapter on the "General Policy" of Spanish rule.

The *Consejo* was established by Ferdinand in 1511, and was perfected by the Emperor Charles V. in 1524. It was principally legislative, but it was also judicial. "The worst features of the two worst governments in the world, the Gothic rule and that of the Spanish Moors," as some one has said, "were combined to form the government of Spain; and then the worst features of this mongrel government were carefully preserved to oppress the native population of the Spanish possessions in the New World, in the code of laws sent out to them by the Supreme Council of the Indies." Naturally we would like to know more about the *Consejo*. To this council, far removed from the countries it was supposed to legislate for, and with little

or no knowledge of their needs, are due many of the iniquities of Spanish rule in America, and hence much of the present day misrule in Spanish-American countries; and to this council, with the *Casa de Contratacion*, was due the iniquitous economic policy adopted by Spain in her colonial affairs.

Under these general governing boards there were established *Audiencias*, — first in Santo Domingo, and afterwards in Mexico, Guadalajara, Guatemala, Panama, and half a dozen of the South American cities. *Ayuntamientos*, or municipal governments, were also established, and have left their permanent impress upon the institutions of Spanish-American countries. For carrying out the scheme of colonial government finally developed, there were *Adelantados*, Captains-General and Viceroyes, the last-named capable of maintaining courts in Peru and New Spain (Mexico) modelled after that of Madrid. Besides these, there were offices created for the purpose of correcting abuses from time to time discovered in the colonies, or with the object of espionage; and the official list finally included nearly all of the Spanish residents in the New World.

In addition to these civil institutions, there were ecclesiastical hierarchies, which, in the intimate connection of the Church with the State under the "Most Catholic" sovereigns of Spain, are not to be considered separate and apart from the civil government in the history of Spanish rule in America. All this receives due attention from Dr. Moses, who is admirably equipped for the task he has chosen. And we are led to hope that he will proceed to give us, in the same clear and concise form, something upon the two other themes embraced in the general subject of Spanish Authority in America, viz: the movement toward civilization under that authority, and the struggles of the colonies to be free. We shall then feel that the whole Spanish-American history has been treated by a competent hand.

There are errors to be found in this book, chiefly in the use of proper names, but these are probably typographical, and not such as Colonel Ingersoll would wish to incorporate in his lecture on "The Mistakes of Moses." The date of the insurrection of Tupac Amaru in Peru is given as 1571 instead of 1780-83, which is an error of sufficient importance to receive notice and correction in a future edition.

ARTHUR HOWARD NOLL.

MR. LANG ON PRIMITIVE RELIGION.*

It is now a long time since Tylor's "Primitive Culture" appeared. About the same time, the well-known writings of Sir John Lubbock and Mr. Herbert Spencer were published. Then came — at least so far as books in English are concerned — a notable cessation of original work in that whole field. Writers were content to accept Tylor's "Animism" or Spencer's "Ghost Theory." The old straw was threshed and rethreshed, but of new grain there was really nothing — except Frazer's *Golden Bough*. Everyone was quick to see, in new data secured by the traveller or anthropologist, evidence for the view he championed, but no one assaulted the foundations of the two theories or proposed new ones.

Lately there has appeared a healthy tendency to reopen the whole matter, and to branch out in independent lines of thought. Mr. Grant Allen's book, "The Evolution of the Idea of God," shows this tendency. Its writer claims that it is an attempt to reconcile the ideas of Tylor and Spencer: it really assumes a new point of view regarding many questions, and presents a good deal of shrewd and interesting original thought. And now Mr. Andrew Lang appears with a thought-breeding book, on "The Making of Religion."

It is a pity that Mr. Lang did not write two little books instead of one large one. For his material falls into two well-defined masses, whose chief connection lies in both being used for assaulting, somewhat bitterly, the assumptions of Anthropology. His first argument has been somewhat shadowed forth in some of his earlier writings. He feels that anthropologists have too much neglected a great quantity of curious belief, experience, and practice, which he calls "*x* phenomena." Why not investigate such things as clairvoyance, crystal vision, trances, and possession? These things may not be understood, but they are real experiences, and are supposedly fit subjects for investigation by the student of man. The best proofs of their reality is their occurrence, with practical identity, in all times and among all people. The negro clairvoyant in South Africa, the Cree clairvoyant in Canada, and the ignorant medium in London, cannot have agreed together upon the details of a sham. Mr. Lang believes that these *x* phenomena have strongly assisted in the development of the idea of a soul. He refuses

to be satisfied with the current anthropological teaching that the soul idea is evolved from dreams, reflections, and shadows, unless these are strongly assisted by these neglected *x* phenomena.

Mr. Lang's plea is worth heeding. The phenomena deserve investigation, both for their inherent interest and for the importance they may have had in the way that he suggests. He has done an excellent thing in gathering and presenting the material he gives. His chapter on crystal-gazing abounds with important information. The practice seems to have existed almost everywhere and at almost all times. He finds it among Polynesians, Egyptians, Apaches, Iroquois, South Africans, in Madagascar and India, among ancient Greeks, Romans, and Peruvians. To his list we may add Tonkaways, Cherokees, and ancient Mexicans. Yet, notwithstanding its wide distribution in space and time, no serious ethnic study has been made of it.

Mr. Lang's second subject is not clearly connected with his first. Anthropologists have generally held that the idea of a supreme, kind, creative being, who is worshipped, is a late conception in religion. It has been considered a development from the much earlier conception of spirits and ancestral gods. Where lower people mention such a being, it has been assumed that they have been influenced by Christian or other foreign ideas. Mr. Lang boldly lunges at these time-honored theories. He collects an astonishing lot of evidence for a contrary idea. With him, a supreme, kind, creative being, worshipped by a people, is an ancient, almost a primitive conception, preceding, perhaps, in many cases the idea of spirits. Besides his mass of evidence for the existence of ideas relative to a supreme being among uncontaminated lower peoples, Mr. Lang presents a logical argument against the usual view. He does not actually refuse ideas regarding spirits to early man. That primitive creature may early have had a variety of notions in his mind: but *among* his earliest original conceptions is the idea of a kind, creative, supreme being, whom men may worship.

We cannot discuss Mr. Lang's book fully. To answer his argument — and it must be answered, or prevalent ideas must be greatly modified — will task the best workers in the field for some time to come. The book is a bomb: it will cause some scurrying, but the effect will be good.

Mr. Lang has an Englishman's prejudice against foreign authorities. He knows few

*THE MAKING OF RELIGION. By Andrew Lang. New York: Longmans, Green, & Co.

American books. Much as he is interested in the firewalk and possession, he does not know Percival Lowell's Japanese evidence. He has read Mr. George Bird Grinnell, as he ought; but plainly he read the Pawnee book more carefully than he did the one about Blackfeet. He knows some of the papers in the Bureau of Ethnology Reports, but not many. To be sure, in this respect we must sympathize with his plaint. Referring to a voluminous report on the Ghost Dance, he says: "Republican Governments publish scientific matter 'regardless of expense,' and the essential points might have been put more shortly." The fact that our government scientists appear to write "by the page" is admitted, and forms some excuse for a busy man's not trying absolutely to read what they write. Still, one loses something by not doing so, and there is a good deal of American material of which Mr. Lang is ignorant which might have been used in his argument.

FREDERICK STARR.

SOME RECENT BOOKS OF TRAVEL.*

The long-heralded and somewhat sensational book of Mr. Henry Savage Landor, containing the narrative of his strange wanderings and terrible sufferings on the mountains and plains of Thibet, is at last published, under the appropriate title, "In the Forbidden Land." As was doubtless expected, the interest of the book lies more in the author's account of his sufferings than of his discoveries. Indeed, the reader will hardly wonder that Mr. Landor did not find his pathway through this forbidden land strewn with roses. There is no doubt that he did much

* *IN THE FORBIDDEN LAND.* By Henry Savage Landor. New York: Harper & Brothers.

A TOUR THROUGH THE FAMINE DISTRICTS OF INDIA. By F. H. S. Merewether. Philadelphia: J. B. Lippincott Co.

THROUGH PERSIA ON A SIDE SADDLE. By Ella C. Sykes. Philadelphia: J. B. Lippincott Co.

FIVE YEARS IN SIAM. By H. Warrington Smyth. New York: Charles Scribner's Sons.

NINE YEARS AT THE GOLD COAST. By the Rev. Dennis Kemp. New York: The Macmillan Co.

THE GOLD COAST, PAST AND PRESENT. By George MacDonald. New York: Longmans, Green, & Co.

CORONA AND CORONET. By Mabel Loomis Todd. Boston: Houghton, Mifflin & Co.

AN AMERICAN CRUISER IN THE FAR EAST. By John D. Ford, U. S. N. New York: A. S. Barnes & Co.

A CORNER OF SPAIN. By Miriam Coles Harris. Boston: Houghton, Mifflin & Co.

ROUNDBOUT RAMBLES IN NORTHERN EUROPE. By C. F. King. Boston: Lee & Shepard.

to provoke the attacks upon him. He was not only a trespasser, but his violation of Thibetan law followed immediately upon several official notifications, personally made, of the inhibition against European investigation. He repeatedly insulted, in the grossest manner, minor officials with whom he had to deal. And he himself gives abundant justification, in his account of the misrule of the Lamas, for the law against just such a traveller as he was. He was certainly not a friendly or an impartial visitor, and his hostile and aggressive attitude inevitably impairs somewhat the force of his observations, and even mitigates the feeling of outrage and horror attending the reading of his account of the cruel tortures inflicted upon him by the Thibetans. His boastfulness is incredible—almost surpassing, let us say, that of some of the newspaper correspondents in the Cuban War. He gives us to understand that, had he not unguardedly laid down his rifle when within four days of Lhassa, he would have gained that holy city in spite of Lamas, soldiers, and people. At that time his following consisted of two coolies, one a leper and crippled; and they were without provisions. Troops of several hundreds of men, fierce in their pursuit of him, bowed to the earth when he confronted them with his rifle and camera, and ran away at the first opportunity. There were undoubtedly superstitions at work, and the photographic apparatus may well have been mightier than the sword in its moral effects; but it is impossible to rid one's self of the feeling of exaggeration. With all this, however, there is no more doubt of the writer's courage and hardihood than there is of the interest of the book. What he did for science he sets forth thus:

"I submit, with all deference, the following geographical results of my expedition:

"The solution of the uncertainty regarding the division of the Mansarowar and Rakstal Lakes [doubtful].

"The ascent to so great an altitude as 22,000 feet, and the pictures of some of the great Himalayan [sic] glaciers.

"The visit to and the fixing of the position of the two principal sources of the Brahmaputra, never before reached by a European.

"The fact that with only two men I was able to travel for so long in the most populated [sic] part of Tibet."

And here is a typical account of a typical adventure of Mr. Landor's in the forbidden country, his opponents in this instance being brigands rather than soldiers, though identical results followed:

"The band of dacoits approached and left the yaks

in charge of two women. When they galloped in a line towards us, my men, with the exception of Chanden Sing and Mansing [the faithful twain who were with him to the end], were paralyzed with fright.

"They were now a hundred yards off. With loaded rifle in one hand, and my camera in the other, I advanced to meet them, knowing that, with their old-fashioned matchlocks, it takes them a considerable time to light the fuse and fire a shot. Moreover, it is almost impossible for them to fire on horseback, their weapons being heavy and cumbersome.

"I focussed them in my twin lens photographic apparatus, and waited until I had them well in the field. I snapped the shot when they were only thirty yards away, vaulting over their ponies in the act of dismounting. The camera, having done its work, was quickly deposited on the ground, and the rifle shouldered. I shouted to them to put down their weapons, and to give force to my request I aimed at them with my Mannlicher.

"A meeker lot of brigands I do not believe could be found, though people of that kind are often brave when it is easy for them to be courageous. Their matchlocks were unslung from their shoulders with remarkable quickness and flung to the ground, and their jewelled swords were laid by the side of their firearms. They went down on their knees, and, taking off their caps with both hands, put out their tongues in sign of salute and submission, and I could not help taking another snap-shot at them in that attitude, which was comical, to say the least of it."

This is certainly a novel use of the deadly camera, which in this case was probably taken for a new form of Gatling gun. Mr. Landor does well to record the episode. To photograph a squadron of horsemen charging on your front, before taking them prisoners single-handed, is a feat to make Mr. James Creelman turn green with envy. He should have had a camera, with his pencil and spy-glass, when he captured his fort at El Caney.

Both Mr. Merewether and the manner of his interesting book, "A Tour through the Famine District of India," assure us that he was connected with a newspaper (in Bombay) before his expedition, and that he undertook it by way of newsgetting, acting, as the British phrase goes, as Special Commissioner for the Reuter News-Service. He was looking for sensations, and, by the very terms of an Indian famine, he had not far to seek. When found, they were photographed for corroboration in the likenesses of human beings whose hunger was apparent in every wasted muscle and knotted joint. Two somewhat contradictory things were accomplished by Mr. Merewether: he gives us a picture of the British administration in India, laying aside all its customs and functions as a government in the western sense, taking up instead the duties of a beneficent des-

potism, and subordinating everything to the alleviation of the misery of its subject peoples; and he writes down the following eulogy of Mr. Julian Hawthorne, who has been somewhat effusively blamed both in England and America for sending out reports derogatory to the comfort of the ruling race:

"Mr. Julian Hawthorne . . . made a most careful and extended tour through the Central Provinces, and other parts of the famine districts of India. He was able to devote much more time to his mission than I, in view of my rapid and extended tour through the length and breadth of the land, could compass. Since his return to the States, he has contributed a series of pregnant articles upon the subject, and being a man with the trained faculty of observation very largely developed his statements may be accepted as the plain and unvarnished facts of the case, as seen by himself in *propria persona*."

It may be taken as true that the persons who died in spite of the strenuous efforts of the administration are those who would have been dead long before under a native *régime*. There was certainly nothing in the way of relief omitted, once the famine code was declared in operation. That there was delay in this, and that the government did not move until the press became clamorous, are nothing more than new examples of a familiar thing.

The woman traveller in foreign parts is either what has been comprehensively called since Shakespeare's time a "good fellow," or a very great bore. Miss Sykes is a good fellow; and the reading world may very well be glad that her brother, when appointed the British consul to open up relations with Kerman and other remote parts, had the good sense to take so cheerful and wholesome a companion with him. Miss Sykes went "Through Persia on a Side Saddle," as her title proclaims, and with her eyes wide open to a series of things which would have escaped the slower-witted man. She discovered, for example, that the dreadful problem of domestic service, which we look upon as solved in Britain, she expected to find solved in Persia, and with this result, as she phrases it:

"Every lady in Persia with whom I discussed the 'servant question' confessed to an intense irritation of the nerves, engendered by struggling with these lazy Orientals; and one went so far as to say that she sometimes felt as if she could have killed her cook, a particularly insolent fellow, and then 'laughed to see his corpse!'"

It was a most extended journey Miss Sykes undertook, and as she is the first woman to write of Kerman and Persian Baluchistan from personal observation, and enjoyed unusual oppor-

tunities through her brother's position, a volume both of interest and importance results.

Siam is the home of rubies in all the glory of perfection, and Mr. H. Warington Smyth, who writes of his "Five Years in Siam," was, during much of the time he describes, the director of the department of the mines of the kingdom. For the first time, therefore, we have not only an account of a matter which has long been shrouded in mystery by the native rulers, but one written by an expert upon this very topic. He draws a likeness of the seeker after precious stones which is admirable in succinctness.

"The Shâh seems by nature designed for the pursuit of gems. He is bitten with the roving spirit, and in addition he has the true instinct of the miner, to whom the mineral he lives to pursue possesses a subtle charm, which constrains him never to rest or weary of its search against all odds. The sentiment is quite different to the avarice of the victims of a gold mania. . . The Gula regards this as a world where man must live by his wits, and sees no harm in profiting by the want of experience of a fellow-man. I have known a European, who gave up a permanent post in Bangkok to go gem-mining, put his whole earnings into the purchase of some thousand carats of glass. The men he dealt with found that glass pleased him as much as the real article, and that he was ready to pay for glass; so glass, of beauteous ruby and sapphire colors, without a flaw, they gave him in large quantities."

Of the first value in the chapters on the mines, Mr. Smyth's book is also fresh and interesting throughout. He does not hesitate at criticism, whether of his own people or another, and does not talk without saying something. The book is well indexed.

The Gold Coast Colony is that familiar spot in Africa which has been known for many centuries as Guinea. It is an unwholesome and a malarious spot, formerly celebrated for its exports of gold, ivory, and slaves, and since the Ashanti wars famous for nothing in particular except missionaries. The Rev. Dennis Kemp is one of these indefatigable workers for the spread of Christian doctrine, and his "Nine Years at the Gold Coast" describes his personal experience. He says a good word for the native, quotes with mingled shame and delight the words of one of his dark-skinned colleagues who urged his brethren to shun strong waters, "lest they become as drunken as the English"! and sets down an interesting bit of savagery, thus:

"The mount [Croboe] was for the most part kept sacred, as a residence for girls of the age of fourteen years and upwards. As many as 4,700 found their way there during 1891. The girls usually remained on the mount for a year or eighteen months, under the care of priests and priestesses. Previous to sending a damsel to the

mount, the friends were in the habit of slaughtering a number of sheep; the number slain was supposed to be proportionate to the wealth of the family, which was often put to great inconvenience in order to keep up appearances. The fat of the slaughtered sheep was placed upon the head of the young lady [woman is hardly included in Mr. Kemp's vocabulary], who was required to wear a curiously shaped hat while she went through the test of walking over very steep slippery slabs of stone. In the event of the hat falling from her head, the unfortunate girl was sent back to her family in great disgrace. Those who passed the test were expected to wear the strange ornament during the whole of the term of their residence."

It is expecting too much to look for scientific attainments in missionaries of the present day, but the book would have been made much more valuable had Mr. Kemp had eyes for physical as well as spiritual phenomena. As it is, it succeeds in presenting in the reading matter all the arguments in favor of such missions, and all against them between the lines.

All that the Rev. Mr. Kemp's book lacks in the way of specialized information is well made up by Mr. George Macdonald's "The Gold Coast, Past and Present." An official of the government, who filled more than one important post under the Crown, Mr. Macdonald had unusual facilities for obtaining knowledge, as well as the ability to set down his store in due order, without prolixity and with a proper sense of proportion. He even contrives to give us a clearer conception of the work of the missionaries themselves. The most interesting matter in the book, perhaps, is the account of Lætitia Elizabeth Landon, the "L. E. L." of our grandmothers, whose marriage to the governor of the Gold Coast, and her death and burial within its borders, have been quite forgotten. Says Mr. Macdonald:

"In the triangular courtyard of Cape Coast Castle lie the mortal remains of the poetess . . . and President Maclean. The local practice of intermural sepulture was here followed, and . . . a neat tablet on the wall near by bears record of the death of the poetess, and the survivor's grief. Mr. and Mrs. Maclean landed at Cape Coast in August, 1838 (they had been married a fortnight before sailing). The poetess died on the 15th of October, and her husband followed her in May, 1847, to the great regret of the whole population."

The book is to be commended to those in search of information concerning a region of increasing importance.

So happy a conjunction of men, women, and things as Mrs. Mabel Loomis Todd, a number of astronomers, a sea-voyage from San Francisco to Japan, a total eclipse, and much intercourse with the strange and disappearing race of Ainus, could hardly fail in making a book

interesting; and Mrs. Todd's "Corona and Coronet" is interesting throughout. There was nothing hackneyed about the expedition, in manner, destination, objects, incidentals, or *personnel*; and there is nothing stale or unprofitable in Mrs. Todd's description of it. She tells of the long journey made by the astronomers from Amherst College to the land of the Ainus, for the purpose of observing the total eclipse of August 9, 1896, most of it on the yacht "Coronet," owned by Mr. Arthur Curtiss James. The manner of the narrative is almost colloquial, and happily so, since it carries off a quantity of technical matters that might otherwise be a little indigestible. But it is not all colloquial, as this description of the supreme moment of totality bears witness:

"Grayer and grayer grew the day, narrower and narrower the crescent of shining sunlight. The sea faded to leaden nothingness. Armies of crows which had pretended entire indifference, gazing abroad upon the scene, . . . flew off in a body in heavy haste. . . . Sampans and junks faded together into colorlessness; but grass and verdure turned suddenly vivid yellow-green. A penetrating chill fell across the land, as if a door had been opened into a long-closed vault. It was a moment of appalling suspense; something was being waited for—the very air was portentous. The circling sea-gulls disappeared with strange cries. One white butterfly fluttered by vaguely. Then an instantaneous darkness leaped upon the world. Unearthly night enveloped all.

"With an indescribable out-flashing at the same instant, the corona burst forth in mysterious radiance. But dimly seen through thin cloud, it was nevertheless beautiful beyond description, a celestial flame from some unimaginable heaven. Simultaneously the whole northwestern sky, nearly to the zenith, was flooded with lurid and startlingly brilliant orange, across which drifted clouds slightly darker, like flecks of liquid flame, or huge ejecta from some vast volcanic Hades."

The book is handsomely designed and well illustrated.

By way of contrast with the foregoing volumes, all of which treat of a single state or nation and contain much original matter, is the well illustrated book called "An American Cruiser in the Far East." Its author, Mr. John D. Ford, is Fleet Engineer of the Pacific Station, and was with Dewey at Manila. His book is a summary of all he has learned by travel and from written authorities during his long sojourn in the far East, and is particularly valuable just now in what it has to say of the Philippines. Here is a description of one of the wholly unconsidered problems which the proposed American occupancy of Manila opens for settlement:

"Cigar manufacture is a monopoly of the government, and the manufactory covers several acres of ground. It

is a very interesting place to visit; twelve thousand women and girls are at work. . . . Here one sees all the processes of stripping, assorting, filling, rolling, pasting, counting, and packing in boxes, the rolls of fragrant weed. At the noon hour and in the evening, when the women leave the premises, they are all searched, to make sure that no scraps of tobacco are taken away."

There are also some pictures of the inhabitants of the neighboring islands, which leave us wondering if some of our future "statesmen" will ever be suspected of, say, cannibalistic practices, in order to gain their vote. The one objection to Mr. Ford's book is that it covers more ground than can possibly be done thoroughly; but it is interesting nevertheless.

It is likely, as Mrs. Miriam Coles Harris's pleasant book, "A Corner of Spain," goes far to prove, that a sympathetic picture of the Spaniard is only to be drawn by one who has no prejudices against Roman Catholicism. One of our best reasons for disliking him, quite an impersonal one, she sets forth with some shrewdness:

"I shall always think our prejudice against the Spaniard is based upon their physical differences from us. We dislike them for their complexion, which is swarthy, and for their features, which are forbidding. The treachery is a matter of coloring; and the cruelty, of outline. They are the kindest people in the world, and as honest as — *nous autres*."

And in the latter part of the really interesting little book she adds the following to her characterization:

"Their hospitality is frank and generous; and at the same time, if it is *gêne* to them, they will not for mere good manners do much for you. If they have taken a fancy to you, or are sorry for you, they cannot do too much."

Mrs. Harris's particular corner of Spain was Málaga. Her account of it,—the almost universal recurrence of small-pox, the total absence of sanitation, the picturesqueness, the squalor, the piety,—all serves for a picture of the Spaniard everywhere, in San Juan, Manila, or Havana, as well as in Málaga.

Mr. Charles F. King's "Roundabout Rambles in Northern Europe" is a guide-book cast in the form of a family journey through the principal countries of the Continent, north of the Latin line—a line which, it occurs to us, is not unlike the Mason and Dixon's line of our own country before the war. The book is replete with photographic illustrations, and, with little claim to literary form, contrives to be interesting in a catholic sort of manner, which may serve its modest purpose better than many a more pretentious work.

WALLACE RICE.

HOLIDAY PUBLICATIONS.

I.

For several seasons past the Messrs. Putnam have been conspicuously in the field at this season with an elaborate edition of a single work of Irving's. We have already had the "Darro" edition of the "Alhambra," the "Agapida" "Conquest of Granada," the "Buckthorne" "Tales of a Traveller," the "Surrey" "Bracebridge Hall," and so forth. This season a welcome arrival is the "Pawnee Edition" of the ever fresh and delightful "Adventures of Captain Bonneville." The younger generation of readers may not be so familiar as their fathers were with this remarkable picture of life about and beyond the Rocky Mountain region in the days when the Indian, the trapper, and the "grizzly" virtually were supreme. So a word as to the author — for the book is essentially Captain Bonneville's — may not be amiss. Captain Bonneville was an officer in the American Army, who, being smitten with a thirst for far-western adventure, obtained leave of absence in 1831 for an exploring expedition to the Rockies. The Captain departed on his mission, was engulfed in the then nearly untrodden wilderness, and for three years nothing was heard of him. The term of his leave of absence expired. At last it was concluded that he was dead, or that he had "turned Indian" (as men of his blood and temperament sometimes do), and his name was struck off the Army List. Suddenly, in 1835, Captain Bonneville returned to civilization and applied to his superiors at Washington for reinstatement. It was about this time that Irving met him — first at the dinner table of John Jacob Astor (who must have revelled in the Captain's "yarns"), and later at Washington, where he found him rewriting the notes of his wonderful journey and making maps of the country traversed. The mass of manuscript thus prepared he subsequently entrusted to Irving, who made it the basis of the narrative now before us. Substantially, this book is Captain Bonneville's Journal shaped and amplified by Irving. The "Pawnee Edition" of it is perhaps the most important, certainly the most ornate, one yet published. There are two finely printed, showily bound volumes, which contain in all 28 photogravure illustrations of passable interest and quality. These represent mainly incidents of Indian life, and striking examples of western scenery. In point of decoration the chief feature is the pale-blue border-design of scroll-work which encloses the text on each page as the frame encloses the picture. The effect is pleasing.

Messrs. Dent & Co., of London, have reissued their pretty ten-volume edition of "Jane Austen," with added attractions, and The Macmillan Co. are its American publishers. There is nothing on our list more enticing than these captivating little 16mo volumes. The special new feature of this edition is the illustrations in color, about six of them to the volume, by Messrs. C. E. and H. M. Brock. A good many otherwise beautiful books that we could

mention have been marred by this always risky experiment of colored pictures. But in the present instance the effect is charming. The plates are in harmony with their setting, and they are prettily done and tastefully conceived in themselves — light, vivacious, decorative, emblematic. Then the colors are not too flaring, too strikingly at odds with the sobriety of the printed page. The shades employed are cool and subdued, and there is no suggestion of an oily vehicle, no sticky, varnishy surface — always an abomination in book illustrations. How many pretty books have been half spoiled by those oil-cloth-like pictures, to which the tissues stick so provokingly! The initial frontispiece of the set is after Zoffany's quaint portrait of Miss Austen at sixteen — "sweet sixteen" in her case, evidently. Jane Austen's could hardly have been one of those cases in which genius is bestowed upon a woman as compensation for a lack of physical charms. The edition is well edited by Mr. Reginald Brimley Johnson, who supplies an informing introductory sketch of the author, besides a preface of a page or two to each novel, and other helpful editorial adjuncts. The works are printed in their order of publication, from the text of the last editions revised by the author. "Lady Susan" is omitted, — as we think, judiciously. Otherwise the edition is a complete one.

Whatever advantage there may be in having a set of Jane Austen's works that is quite complete is possessed by Messrs. Little, Brown & Co.'s new edition in twelve 16mo volumes. These include all the novels and stories, the letters, and an extended memoir. The volumes are of a type less ornate and decorative than those of the Dent edition described above; but they are tastefully bound and well printed, pleasing to the eye and convenient to the hand. The set is therefore an excellent one for actual use, and its price is moderate. Each volume contains a frontispiece picture by Mr. Edmund H. Garrett, whose drawings, as usual, are refined and animated.

The showy oblong volume entitled "Ships and Sailors" (Stokes) makes a strong bid for popular favor. "Jack Tar" is just now (and rightly) the national hero; and the national heart warms at once to whatever appertains to him and his ways. Mr. James Barnes is partly author, partly compiler of the book; and Mr. R. F. Zogbaum, who knows a ship and a sailor when he sees them, is the illustrator. The text consists mostly of sea-songs — some of them new, more of them "old and choicely good," the latter category ranging from the immortal ditties of Gay and Dibdin, to the roaring "chantry" of the nameless fo'ks'le bard. Mr. Barnes is the author of the newer songs. He has essayed to do for the "Jackies" of the modern ironclad what the old song-writers did for the tarry race (now gone) who wore pig-tails, did miracles with ropes and marlin-spikes, and went down to the sea in real ships. Mr. Barnes's songs ring true; they are racy, resonant, and "singable." We are glad to see those fine old favorites, "Wapping

Old Stairs," "Poor Jack," "The White Squall," "Black Ball," "Nancy Tree," etc., included. Mr. Zogbaum's pictures consist of twelve plates in colors, and twenty-six in black-and-white. Notably good are the pictures on pages 29, 62, and 89. There is no need of characterizing this artist's familiar work in this field. Many of the songs, it should be added, are printed with the musical notes.

The Misses Maude and Genevieve Cowles deserve in the main hearty praise for the illustrations in Messrs. Houghton, Mifflin and Co.'s chaste two-volume holiday edition of Hawthorne's "The House of the Seven Gables." There are twenty plates in all. Some of the figures are very happily conceived,—notably Hepzibah herself, Judge Pyncheon, and the chance customers at the "cent shop." The "Miscellaneous Old Gentleman" and "Dixey" are admirably done. With Phoebe, Clifford, and Holgrave, the illustrators have not succeeded so well. Phoebe seems at times (on page 58, for instance) a little wooden, while the lankness of Holgrave and even of Clifford is overdone to the verge of caricature. But the pictorial *ensemble* is good, and we should very much like to see these refined and sympathetic illustrators try their hands at an edition of "The Scarlet Letter." The volumes are gotten up in the best taste, the delicate yet practical bindings calling for special mention.

As a gift-book for a fastidious friend of literary tastes, few things of the season are more suitable than Miss Elizabeth L. Cary's "Tennyson; his Homes, his Friends, and his Work" (Putnam). The volume is a handsomely appointed large octavo, of sumptuous yet substantial pictorial attractions, consisting mainly of photogravure portraits of the poet's friends—Hallam, Spedding, Jowett, Brown- ing, Carlyle, Irving, Dean Bradley, etc. Other plates show the different homes of Tennyson, the Memorial at Freshwater, and Rossetti's and Hunt's drawings of St. Cecily and The Lady of Shalott. The frontispiece is after Watt's noble portrait of the poet. Miss Cary's text is an outline sketch of Tennyson's life, so thickly studded throughout with critical estimates of his character and work, quoted from various sources, foreign as well as English, that it is perhaps not unfair to style it an ordered anthology in this kind. The author's own contribution in the way of narrative and appreciation is graceful, sympathetic, and discriminating. Tennysonians will be glad to find in Miss Cary's pages certain matter hitherto unpublished, or not widely published,—notably a letter (for which we must thank Professor Norton) touching Tennyson's introduction to this country; a review of "The Princess" by Lowell, and extracts from French and German critiques. German appreciation of Tennyson is usually a little cold. Herr Bleibtren, for instance, denies that he was a poet "in the higher and highest sense of the word," and finds that while his roses have no thorns, they also, like the Bengal roses, have no scent. Herr Engel thinks that "of Tennyson's many volumes, very little, perhaps only

a song here and there, will survive." We counsel those looking for a gift-book of the better class not to overlook this attractive and worthy volume.

Mr. W. B. Macdougall has been fairly successful in his decoration of the thin volume containing Rossetti's "The Blessed Damozel" (L. C. Page & Co.). We are glad to say that Mr. Macdougall has not attempted to illustrate the poem—an attempt foredoomed to failure in any hands but the poet's own. That Rossetti himself might have measurably succeeded here is indicated by his exquisite study of the head of the Blessed Damozel which forms the frontispiece of the present volume and constitutes its most attractive adjunct. The stanzas are printed one to the page, each framed in a heavy black border with arabesques in white. Here Mr. Macdougall has displayed a delicate fancy and much taste. But we repeat, we are glad he has not set his pencil the hopeless task of drawing mysticism and music. Even Rossetti's head seems, when we think of the Damozel of the poem, "of the earth earthy." The text now given is the first British reprint of the poem as it stood in "The Germ." There was an American reprint in 1894, a private one of twenty-five copies done by the De Vinne Press for Mr. C. L. Williams, as we learn from Mr. W. M. Rossetti's interesting introduction to this volume. The book is a pretty one, and should find friends.

Amateur photographers who make a serious study of their favorite pursuit will be glad to learn that Mr. W. Lincoln Adams, author of "Sunlight and Shadow," has followed up that excellent manual with a similar and supplementary volume, entitled "In Nature's Image" (Baker & Taylor), in which he leads the reader "a little farther along the pleasant paths of pictorial photography." In the volume first named, it may be remembered, the treatment was confined to landscape photography alone, to the exclusion of the more advanced and perhaps more difficult work of figure composition, portraiture, and kindred subjects. Mr. Adams now proceeds to discuss, in separate chapters, Landscape and Figures (work in which the figures are small and merely accessory to the landscape); Figures and Landscape (work wherein the figures form the principal feature and the landscape the setting or background only); Genre; Telling a Story; The Nude; Portraiture at Home; Children; Flower Photography; Interiors. It will be seen that in his two volumes the author has covered the ground pretty thoroughly, so far as the selection of subjects is concerned. Mr. Adams, we need scarcely say, is himself an expert with the camera—as the three examples of his work included in the volume attest; and each chapter contains practical suggestions based on years of experience in the different branches of photography. The volume is a rather sumptuous flat quarto, full gilt, and neatly boxed. The text is handsomely printed on rather thick paper glazed to the degree required by the exigencies of the picture-making. There are ninety-three plates in all, full-page and vignette, the selected work of many camera

experts. Some of the specimens are very beautiful, and the collection as a whole is varied and interesting. The work forms a pretty and tasteful gift-book for anyone, and an especially suitable one for a friend with a bent for photography.

A happy thought is tastefully embodied in Esther Singleton's "Turrets, Towers, and Temples" (Dodd, Mead & Co.). The author has selected, with good literary judgment, passages from the writings of famous authors wherein are described the most celebrated buildings of Europe and the Orient. These passages form the suggestive and sometimes instructive setting for the well executed photographic plates, whereof there are forty-eight. The author has aimed to make her selections from the works of such writers as have felt and expressed the romantic spirit, as well as the architectural beauty and grandeur, of the edifices described. The description of St. Mark's, at Venice, for instance, is from Ruskin; that of Antwerp Cathedral is from Thackeray; the Kremlin, from Gautier; the Escorial, from De Amicis; Strasburg Cathedral, from Victor Hugo; the Temples of Nikko, Japan, from Loti; the Taj Mahal, from André Chevrillon; and so on. The book is for the general reader and the lover of good literature, rather than the professional architect—though the latter may well relish these eloquent tributes to the masterpieces of his profession. With one exception, the translations are done by the compiler of the book; and they are well done.

Mr. Thomas B. Mosher's dainty publications are, as usual, among the more desirable books of the season, whether for holiday gifts or for the collections of bibliophiles. This year there are thirteen of them, including one of greater importance than anything heretofore attempted by the publisher. Beginning our enumeration with the smallest of them all, we have to mention six additions to the "Brocade" series of booklets printed on Japan vellum. Four of the six are "Imaginary Portraits" by Walter Pater, their subjects being Denys l'Auxerrois, Sebastian van Storek, Duke Carl of Rosenmold, and Watteau, "A Prince of Court Painters." The other two are "Quattrocentisteria," a chapter from Mr. Maurice Hewlett's "Earthwork out of Tuscany," and "The Tale of King Florus and the fair Jehane," as translated from "the ancient French" by William Morris. To the "Old World" series, which now numbers fourteen volumes, four additions are made this year. Rossetti's "House of Life" reprints the entire sequence of 102 sonnets. Mr. George Meredith's "Modern Love," which was Mr. Mosher's first publication, is here reissued, with additional pieces taken from the "Poems" of 1851 and later volumes, together with the great "Ode on France." Here we get the real Meredith, not the fantastic maker of verbal puzzles that recent readers chiefly know. "The Story of My Heart," by Richard Jefferies, and "Underneath the Bough," by "Michael Field," are the two other books added to this series. The first of the two needs no comment; the second is a book of lyrics, new and old,

which happily differs from the greater number of Mr. Mosher's publications in being both sanctioned and arranged for publication by the author. The "Bibelot" series receives no accessions this year. Mr. J. W. Mackail's prose translation of the Eclogues of Virgil is a little book belonging to no series. It has a distinctive style of its own, marked by a decorative border on each page, a cover design, and a photogravure frontispiece. Mr. Swinburne's "Hep-talogia, or the Seven against Sense," is a reprint that is peculiarly welcome. First published in 1880, it had no name upon its title-page, but the authorship soon became an open secret. It is a collection of the best verse parodies ever written, their victims being Tennyson, Browning, Whitman, Patmore, Lord Lytton, Rossetti, and Mr. Swinburne himself. The poet is thus himself the only survivor of a group all of whose members were living at the time of the original publication. Not inappropriately, the piece called "Disgust: A Dramatic Monologue," which is in quite the same vein of humorous mockery, is also reprinted. It parodies Tennyson's "Despair," which was published in a review, November, 1881. The parody followed promptly one month later. The most important of Mr. Mosher's reprints, as we have already hinted, is the one remaining for description. It is nothing less than "The Germ," reproduced without abridgment, etchings and all, with facsimiles of the original wrappers. Nothing has been spared to make this edition all that the most exacting bibliophile could ask, as well as all that could be wished by the purchaser who values "The Germ" chiefly for its importance in the history of Victorian literature, and who welcomes it as a long-desired part of his literary apparatus rather than as a choice example of bookmaking. This little periodical, "The Germ," the seed which put forth two cotyledons, and then called itself 'Art and Poetry,' and put forth two more little leaves, and then seemed to die," has a place in English literary history that cannot fail to suggest the place occupied in our own by the original "Dial." It is true that the motive was art in the one case and philosophy in the other, that four thin numbers made up the sum of "The Germ," while "The Dial" lived to complete four volumes; but a common spirit animated the two ventures, and a large proportion of the contents of each was destined to take a place in the permanent literature of the two countries neither knowing its own prophets until long afterwards. How germinal was "The Germ" is evident enough from an inspection of the work which it included. Rossetti's "Blessed Damsel," "Hand and Soul," and "Sonnets for Pictures," his sister Christina's "Dreamland," and other lyrics, and the poems by Thomas Woolner, Coventry Patmore, and W. Bell Scott, are all, if not classical themselves, at least pregnant with promise. "How strange it seems, and new" to read them here, in this modest setting, when we think of the significance of the names attached to them. How strange, too, to read these critical re-

views of early volumes of Clough and Arnold and Browning. By way of specification, we may say that the present reprint (which is not a facsimile, and extends to some twenty pages more than the original) is enriched by a preface, by James Ashcroft Noble, "A Pre-Raphaelite Magazine," as it was written for an English periodical in 1882, an appendix giving the two later recensions of "The Blessed Damozel," a number of helpful notes, and by an index which identifies the writers of all the poems and papers comprised in the four issues of "The Germ." Except for the special interest attaching to first editions, this reprint is a far more desirable possession than a set of the original numbers, and Mr. Mosher is a public benefactor in furnishing for five dollars what has hitherto been unattainable for less than fifty. The mechanical execution of the volume is in every way dignified and beautiful.

The egotism that peeps through more than one of the essays composing Dr. Charles C. Abbott's little book, "Clear Skies and Cloudy" (Lippincott), is not the sweet and engaging egotism of Montaigne. For one who has communed much with Nature and worshipped alone in her temple in season and out of season, Dr. Abbott appears to fidget a good deal about what the world is likely to think of him. The moment he scents a probable critic in his reader (which is pretty often) he is all prickles, like a hedgehog. He serves notice in his preface that he doesn't care two straws what we may say of him, and that he proposes to go his own lonely way in spite of us. This we are entirely willing he should do, so long as he will continue to give us papers as fresh, suggestive, and stimulating as those in his present volume. Dr. Abbott is a writer of the tribe of Jeffries, Burroughs, White, — excellent teachers all. Nature out-of-doors is his theme, and he has studied it closely and loves it well. Some of the titles are: "Frost Foliage," "A Morning in May," "My Elm-Tree Oriole," "Christmas Out of Doors," "In Deep, Dark Woods." There are twenty-three papers in all. The volume is one of the most tasteful of the smaller ones of the season, and contains nineteen charming illustrations in photogravure.

A holiday edition of Bulwer Lytton's "Paul Clifford" is issued by Messrs. Dana Estes & Co. At first blush the experiment seems a hardy one. But modern taste in fiction is capricious, and there is no counting on a public that reads E. P. Roe one day, Rider Haggard the next, and buys "Trilby" by the ton the day after. So it is altogether possible that Lord Lytton's stagey highwaymen, with their elaborate manners and high-flown language — so different from our vulgar modern "sand-baggers" and low perpetrators of unromantic "hold-ups" — may have one day more of moderate popularity. By the man of imagination, who prefers romance to verisimilitude in his fiction, "Paul Clifford" may still be read with relish. It is a little hard, perhaps, to accept nowadays a thief who says to his victim

(while rifling his pockets): "Lie still, — lie still, I beseech you! All wise men are fatalists; and no proverb is more pithy than that which says, 'What can't be cured must be endured.' Little, perhaps, do you think that you are performing one of the noblest functions of humanity" — and so forth, for a quarter of a page. But Turpin was not Jesse James, and he seems, like the "Prince of Darkness," to have been "a gentleman." It must have been almost a pleasure to be robbed so genteelly. The present volume is a sizable one, presentably gotten up throughout, and embellished with etchings (including a profile portrait of the author) by Mr. W. H. Bicknell after the designs of Mr. W. L. Taylor. The cover is of blue ribbed cloth stamped in gold. — A less venturesome issue than the above is the same firm's holiday edition of Bulwer's ever readable "Strange Story," made up in uniform style with the "Paul Clifford," and illustrated by the same artists. Of the enthralling interest and weird *motif* of this strong novel, we need not speak. The new edition is likely to find favor.

Miss Neltje Blanchan's "Birds that Hunt and are Hunted" (Doubleday & McClure Co.) is a work which we especially welcome, because it serves as a cogent pictorial tract in aid of the current crusade against a form of vandalism that has been causing the rapid disappearance of bird-life in the United States and Canada. People are now awakening to the fact that, owing mainly to the prevalence of a tasteless and really barbarous fashion in dress the most beautiful of our American birds are in imminent danger of extermination. As the writer of the preface to this volume observes, "It seems incredible that any woman in this enlightened and refined age could be induced to wear an ornament that has cost the life of so beautiful a creature as an egret, a scarlet tanager, or a Baltimore oriole." That such ornaments are worn is of course due to thoughtlessness rather than cruelty. The fashion endures because its barbarity and its deplorable results are not clearly apprehended by those who follow it. Therefore the fact should be brought home to the popular understanding, that every woman who parades the streets with her head-gear "decorated" with the spoils of these slaughtered innocents is an abettor and a supporter of the dreadful traffic that is fast robbing rural nature in this country of one of its rarest and sweetest charms. As long as there is a demand in the market for bright-plumaged birds for purposes of ornamentation, that demand will be supplied — up to the point, of course, when the source of the supply is exhausted. That point is already almost reached in the case of several species of our loveliest feathered choristers, which, within the memory of many of us, used regularly in great numbers to herald the spring and gladden the Northern woods and meadows with their cheery tribute of color and song. A summer without birds would be like a spring without flowers; and many of us have observed with a pang the gradual passing of bird-life in the Northern

States. Happily, public sentiment is now strongly roused on this subject. The surest way to promote this sentiment of bird love and bird protection is to study the birds. They can be studied most pleasantly and conveniently with the aid of this attractive and accurate book. It contains forty-eight beautifully colored plates, by the aid of which alone any bird illustrated may be easily identified. The price of the volume is remarkably moderate, quality considered. Taken with its companion volume, the popular "Bird Neighbors," by the same author, it forms an excellent and fairly comprehensive popular ornithology and an always suitable Christmas gift especially for boy or girl.

Of a decidedly "stunning" order are the attractions offered in Messrs. E. R. Herrick & Co.'s three large oblong folio volumes of highly-colored drawings (selected from "Truth") by Messrs. De Thulstrup, W. Granville Smith, C. H. Johnson, and other American illustrators. The volumes measure 21x14 inches, and each is encased in a showily decorated box. It is not necessary to characterize these drawings at length, as the style of the artists represented, and the scope of the lively periodical from which the examples of their work are chosen, are tolerably familiar to all. The work of Messrs. De Thulstrup and Smith, especially, is quite clever in its way. These gentlemen have taken, in the main, the ways and doings of the New York "smart set" and their followers for their province, and the mirror they hold up is a true one. The "up-to-date" flavor of these showy volumes will doubtless commend them to the many who make that quality the test of merit.

The instructive publication entitled "Historic Towns of New England" (Putnam) does not in strictness fall within the present category. But its pleasing variety of content and liberal pictorial attractions serve to make it a suitable and acceptable gift-book, especially for a friend of "Yankee" extraction, whose early memories are cradled in one of the "towns" described. The volume is edited by the Rev. Lyman P. Powell, and it has for its special purpose the presentation of a connected account of the more important events in the history of the towns selected for description. These towns are: Portland, Rütland, Salem, Boston, Cambridge, Concord, Plymouth, the Cape Cod Towns, Deerfield, Newport, Providence, Hartford, New Haven. Each sketch has been entrusted to a writer specially qualified for the task. Mr. S. T. Pickard leads off with the story of Portland; then come, in order, as above, Edwin D. Mead, George D. Latimer, T. W. Higginson and E. E. Hale, S. A. Eliot, F. B. Sanborn, Ellen Watson, Katharine Lee Bates, etc. An interesting general Introduction is supplied by George Perry Morris, who discusses New England towns and town life, and incidentally makes it clear that in his opinion the New England type of character stands for something very exalted indeed in the history of the progress of the race. Mr. Morris at times reminds one a little of the New England gentleman

who, in a burst of generous enthusiasm over the genius of Shakespeare, went so far as to declare that "Boston had probably not produced above ten men who were equal to him." The volume is a comely octavo, well printed on lightly glazed paper, and containing 148 illustrations, the subjects of which are judiciously selected.

In the publication of old favorites in fresh, comely, and inexpensive form, Messrs. T. Y. Crowell & Co. are well to the fore this season with their "Luxembourg Edition" of "Vanity Fair," "The Scottish Chiefs," "Ivanhoe," "Jane Eyre," "The Cloister and the Hearth," "Corinne," and Irving's "Sketch-Book" and "Alhambra." Taking the first two works named above as samples of the whole, it must be said that they are remarkably well made in view of the very moderate price asked for them. The binding is neat, print and paper are all that could be expected for the money, and the illustrations are both plentiful and good. In "The Scottish Chiefs" there are eighteen well chosen and nicely executed half-tone plates from photographs of storied Scottish views and buildings — Loch Katrine, "Auld Brig o' Doon," Cambus-Kenneth, Glenfinlas, Stirling Castle, etc. In the seventeen full-page illustrations of "Vanity Fair" Mr. Frank T. Merrill has done very well in the main. His Becky Sharp is acceptable, his Jos. Sedley is delightful, his Osborn the elder is capital, and his Lord Steyne is goatish and hateful enough in all conscience. Nobody, of course, could do pictorial justice to Dobbin. Thackeray's own drawings of him would answer as well for Noah Claypole; and with Dobbin Mr. Merrill fails like the rest. His Rawdon Crawley is more like a "Kentucky Colonel" than a London Guardsman, — but we do not wish to seem captious, for Mr. Merrill, we repeat, has done well on the whole. In this very acceptable "Luxembourg Edition" each work is given complete in a single volume.

The Century Co. send us their customary brace of new volumes in their pretty "Thumb-Nail" series, the titles this season being "Poor Richard's Almanack" and "The Cricket on the Hearth" — both happy selections. The first is judiciously edited by Mr. Benjamin E. Smith, and is a really choice little product of book-making. Never, we think, has the homely and practical — the peculiarly American — philosophy of sagacious Ben. Franklin received so fit a setting. The little book is portable, and even pocketable, and contains a frontispiece portrait of Franklin, and a facsimile of the first number of the Almanack, for the year 1733. Miss Blanche McManus's design for the stamped leather cover is particularly good. — In the minds of many of us Mr. Joseph Jefferson is pleasantly identified with the character of "Caleb Plummer"; and we are glad to find that the Introduction to this edition of Dickens's little masterpiece is from the pen of that sterling American actor. Mr. Jefferson surmises that had Dickens known how good a play there was in "The Cricket on the Hearth" he would have dramatized it himself. Could he have foreseen how delightfully Mr. Jefferson would im-

personate the old toy-maker, he would certainly have done so. Either of these pretty booklets makes a dainty and irreproachable gift-book of the modest sort.

Messrs. Rand, McNally and Co. reprint, in an attractive volume entitled "Along the Bosphorus," a miscellaneous collection of papers, largely travel sketches, by Susan E. Wallace (Mrs. Lew Wallace). Their range and character are shown by the chapter headings—"Lepers and Leprosy in the East," "A Trip to Hebron," "House-keeping in Turkey," "In the Tower of Many Stories" (London Tower), "William Wetmore Story," "A Letter from Dresden," "Florence Nightingale," "Two Days in Westminster Abbey," etc. Among the literary and epistolary odds and ends interspersed through the book is an amusing letter from General Wallace to a friend, describing his purchase of a dog in London as a present to the Sultan. The contents of the volume are too varied for general characterization; and the same may be said of the pictures, which consist of an oddly assorted but interesting medley of views of historic sites and buildings, portraits, photographic prints of native "types," works of art, and what not. Mrs. Wallace is a lively and agreeable writer, and her fund of experience is rich and ample. The book possesses many elements of popularity, and its attractive exterior bespeaks for it its due share of attention.

Much intelligent and conscientious labor is represented in Miss Estelle M. Hurl's "Life of Our Lord in Art" (Houghton). The book is essentially a descriptive history of the art illustrating the incidents in the historic life of Christ, the accompanying plates being arranged in the authoritatively approved chronological order of the events depicted. Symbolical and allegorical Christ art and the history of Christ portraiture are omitted. The author's treatment of her theme is systematic throughout, a certain number of points in connection with each subject being uniformly set forth: the relation of the subject to the life and character of Christ; the origin and history of its treatment in art; the reasons for its popularity or neglect; its suitability for pictorial treatment; the traditional type of composition, and possible variations; and, lastly, a descriptive account of the leading representative pictures from the appearance of the subject in art down to present times. With a half-dozen exceptions, every subject treated in the text is illustrated, sometimes by two pictures, making a total of 104 illustrations. Of these, sixteen are full-page half-tone plates which present leading facts in the life of Christ; the remainder are vignette drawings illustrating the minor incidents. The Old Masters are of course well represented in the list of plates; and the modern schools have also their share of attention,—pre-Raphaelitism in Holman Hunt, Millais, Burne-Jones, and Ford Madox Brown; the German mystic realism in Fritz von Uhde; while there are also examples of Eastlake, Hoffmann, Doré, etc. In selecting the pictures the necessity of presenting an

historical series illustrative of the text has been mainly kept in view; but esthetic considerations have not been slighted. On the whole, the work forms an instructive and attractive art-book of the solidier type, being soberly conceived and soberly worked out.

An illustrated volume of selections from Coleridge's poems forms this year's number of Mr. Andrew Lang's series of "Selections from the Poets" (Longmans). There is a rather lengthy introduction, mainly biographical, in Mr. Lang's happiest vein, and the selections (thirty-three pieces in all) embody about all of Coleridge that most people have time or taste for nowadays. Mr. Lang does not attempt to "place" Coleridge, but he volunteers an answer to the question, "Why is he great?" He is a great poet (says Mr. Lang, rather in the Coleridgean manner) "because every now and then he captures in verse that indefinable emotion which is less articulately expressed in music, and in some unutterable way he transports us into the world of dream and desire." The little book falls within the present category largely by virtue of Mr. Patten Wilson's capital drawings. There are eighteen of them, full-page plates in the pre-Raphaelite style. They are quaintly fancied, too vague, or generalized, to clash with one's ideals; and even the more austere Coleridgean will hardly wish them away.

Magazine readers who have laughed over Mr. Guy Wetmore Caryl's quaint versified renderings of old Æsopian favorites will be glad to find these funny productions reprinted in a handsome volume entitled "Fables for the Frivolous" (Harper). There are twenty "Fables" in all, among them "The Ambitious Fox and the Unapproachable Grapes," "The Arrogant Frog and the Superior Bull," "The Urban Rat and the Suburban Rat," "The Sycophantic Fox and the Gullible Raven," and so forth. The turn of the author's humor may almost be guessed from his titles; but we subjoin a specimen verse, taken from "The Unusual Goose and the Imbecile Woodcutter"—that is, from the author's version of "The Goose that laid the Golden Eggs." It is Verse Number Two:

"There was much affected rejoicing
In the home of the woodcutter then,
And his wife, her exuberance voicing,
Proclaimed him most lucky of men.
'Tis an omen of fortune, this gold egg,'
She said, 'and of practical use,
For this fowl doesn't lay any old egg,
She's a highly superior goose.'"

The book is gotten up in suitable holiday style, and contains six illustrations by Mr. Peter Newell, one of the funniest of our pictorial fun-makers.

We have so often commented on the work of Mr. Frederic Remington that a word or two of description will suffice here for his new series of "Frontier Sketches" (The Werner Co.). The book is a flat oblong quarto bound in white vellum paper, and containing—or, rather, consisting of, for there is no text save Mr. G. S. Rowe's short introductory—fifteen rather elaborate drawings with such titles as

"Pursuing Geronimo," "Indian Village Routed," "Sioux Warriors," "The Lone Deer Fight," "Surrender of Chief Joseph," "Indians Firing the Prairie," etc. Altogether, the set is as graphic and stirring as any that we have seen from Mr. Remington's pencil. It vividly and truthfully presents some of the most exciting and characteristic episodes of that wild drama now drawing to a close on our Western plains. We may say, incidentally, that Mr. Remington's style is agreeably chastened of late. It has lost none of its truth, but there is less of the superfluous bluntness of realism, more deference to the picturesque and the pleasing. In a word, Mr. Remington's style has grown mellowed and more artistic, — and when we say that, we do not mean more conventional. He is, too, as it seems to us, getting over his liking for grotesque "Muybridge" effects — shown, for instance, in those amazing horses of his, comically humped up with their hoofs bunched under them, like Mr. Frost's funny dogs and jack-rabbits, or sprawling in air like a beetle dangled at the end of a string. We may be wrong, and an appeal to instantaneous photography might show that we are; but we shall be slow to admit the "realism" of the equine contortions shown in some of Mr. Remington's pictures. From such eccentricities the plates in the present volume are unusually free.

"Do-Nothing Days" (Lippincott) is a bouquet of a dozen little essays by Mr. Charles M. Skinner. We have known Mr. Skinner heretofore mainly as a compiler; and we are now glad to have made his closer acquaintance through the medium of these crisp, familiar papers. Mr. Skinner takes a cheery view of life, and chats away confidentially on whatever happens to turn uppermost in his mind, in the essayist's true style. There is no smell of the lamp in his pages, but there is a flavor of good reading. The chapters, as he says, "have mostly thought themselves into words in hours of wandering or idleness." As a companion for such hours, the little volume will serve very acceptably. There are four dainty photogravures, and the very tasteful binding calls for special mention.

A year or so ago we noticed favorably a little collection of American legends compiled by Mr. Charles M. Skinner. The kind reception accorded Mr. Skinner's first effort has encouraged him to go beyond the territory of the United States for material for a fresh collection; and this material he now embodies in a small-sized but rather closely printed book of "Myths and Legends Beyond Our Borders" (Lippincott). About two-thirds of the collection are drawn from Canada, and the remainder from Mexico. There is much curious and suggestive matter in the volume, and it should not be neglected by students of folk-lore. There are four very attractive plates representing "Chapultepec," "The Church at Tadousac," "Medicine Hat Assiniboia," and "Popocatepetl."

Mr. Frank T. Merrill is to be complimented on his clever illustration of Messrs. Crowell and Co.'s

new two-volume edition of Damas' "Twenty Years After." The eighteen plates are uniformly good, and show that Mr. Merrill knows his author. The edition is a good one throughout — notably so, considering the moderate price asked for it. The translation is made from the latest French edition, and is a marked improvement on the slipshod versions through which so many English readers have become acquainted with this fascinating romance.

An attractive and readable book, whose cheery content belies its dismal title, is Marion Harland's "Where Ghosts Walk" (Putnam). Drawing on her experiences abroad, Mrs. Terhune has written fifteen sprightly papers descriptive of places once the haunts of historic people — such as Holyrood Palace, the Burns Cottage, Hampton Court Palace, The "Old Cheshire Cheese" Tavern, Byron's House at Ravenna, Saint Catherine's House at Florence, Madame Beck's House at Brussels, and so on. Five of the papers are reprinted from Harper's "Bazar." The book is illustrated with thirty-four plates, which are well selected and of good quality. Prospective tourists should find Mrs. Terhune's sketches useful and suggestive.

Two trim little volumes of "Historical Tales" told by Mr. Charles Morris come to us from the Lippincott Co. The one volume embraces episodes from the history of Russia, such as the Fall of Novgorod the Great, the Conquest of Siberia, the Fall of the Strelitz, the Death-Struggle of Poland, the Nihilists and their Work, the Advance of Russia in Asia, and so on; the other volume contains tales from the history of China and Japan selected on the principle indicated in the foregoing list. There are about forty "Tales" to the volume, and each volume contains a dozen or so full-page photographic plates. Mr. Morris is well known as the author of a series of "Tales from the Dramatists," "King Arthur and the Knights of the Round Table," etc., and he has shown his customary good judgment in the preparation of the present volumes. The stories are popularly told, and should especially interest and instruct younger readers.

"The Old Chelsea Bun-House" (imported by Scribners), a tale of the last century, is a clever bit of literary mimicry and a charming picture of old times and old manners. The author has taken Goldsmith for his model, and he echoes him skilfully. The story is told in the first person, and is put in the mouth of "Patty," a daughter of the keeper of the hostelry which gives the book its title. The tale opens with the visit of a party of ladies and gentlemen of "quality," who go up from the city to Chelsea by water. They amuse themselves *al fresco* after the conventionally frivolous and nonsensical manner of people of fashion (and to the grave disapproval of a serious and somewhat priggish "Mr. Fenwick," who eavesdrops from a neighboring window), and are served demurely from the Bun-House by "Mrs. Patty" and her sister. This introduces most of the *dramatis personæ*, and the story moves on thence smoothly and in the main

merrily to its conclusion. There is much lively dialogue and episode, and no plot to speak of — or, rather, there is a medley of small plots arising out of the loves, jealousies, uneven fortunes, foibles, or cross-purposes of the rather numerous actors. The book is essentially a picture of eighteenth-century manners couched in eighteenth-century style; and it is cleverly done. There are ten delightful illustrations by Messrs. John Jellicoe and Herbert Railton.

Mrs. Annie Trumbull Slosson's popular character sketch of "Fishin' Jimmy" (Scribner), a book we like much in spite of its lachrymose ending, makes its appearance this season in attractive holiday garb, and with a dozen photogravures of fair quality by Miss Alice Barber Stephens. Print and paper are the best, and the modest cover is of grass-green linen with gilt side-stamp. Mrs. Slosson's book is redolent of the scents of brookside and meadow, and her portrait of the good old angler of Franconia is so sweet and true (so long as she sticks to portraiture) that one can only wonder when she stoops to the worn device of killing her hero off to slow music in the last chapter.

The silly and offensive picture that appears on the cover and title-page of the volume containing Mr. Ch. Nelan's "Cartoons of Our War with Spain" (Stokes) does injustice to Mr. Nelan's often clever and incisive work. Mr. Nelan's cartoons are not mere pictorial buffonery. At their best they show a real grasp of the political situation treated, and their lesson is sound. The cartoon, in proper hands, is a potent instrument of popular instruction; and it is fair to Mr. Nelan to say that a considerable portion of his work made distinctly for good when it appeared. For instance, there is the familiar drawing entitled "Keep Your Head Cool," representing "Uncle Sam" trying to repress his rising anger against Spain (in spite of the stings of various journalistic mosquitoes), while some sensible person holds a block of ice, labelled "Common Sense," to his head, and another cools his heated brow with the fan of "Judgment." Naturally, the series of plates grows rather more truculent and "jingoistic" with the progress of events; but they are always clever and seldom coarse. Mr. Nelan was one of the best of the Spanish War cartoonists, and this volume forms a suggestive and striking souvenir of the period.

The second volume of "Historic New York" (Putnam) contains twelve of the interesting "Half Moon" series of descriptive and reminiscential papers on Old New York, with the scope and aim of which our readers are already familiar. The publication is a worthy one of considerable historic value. The contents of this volume comprise: "Slavery in Old New York," by Edwin V. Morgan; "Tammany Hall," by Talcott Williams; "Old Prisons and Punishments," by Elizabeth D. Lewis; "The New York Press," by Charlotte M. and Benjamin E. Martin; "Bowling Green," by Spencer Trask; "Old Family Names," by Berthold Fernow; "Old Taverns and Posting Inns," by Elizabeth B.

Cutting; "Early Schools and Schoolmasters of New Amsterdam," by Emma Van Vechten; and so on. There are thirty-two illustrations, with maps, curious *facsimiles*, etc. The volumes are neatly got up, and the work evidences on the whole the serious purpose and the special competency of its contributors.

BOOKS FOR THE YOUNG.

I.

The question, "But is it true?" is the one most familiar on the lips of a child, and sometimes most difficult to answer. And it may be out of generosity to the harrassed and bewildered parent, that so many writers of juvenile books give their stories a foundation in fact. The motive is of doubtful value, however, for a story which is half true is much more likely to be essentially false than one woven entirely by the imagination. Facts must be first understood before they can be made truths. And one must be either an artist or a philosopher to make the perspective accurate. Unfortunately, most of the writers of the present group of holiday books cannot be described by either term, and it is safe to say that many of the facts they record would not recognize themselves even as possibilities. Yet we elders complacently rejoice in being able to dispense history to our boys in these sugar-coated pills. Some of them certainly are harmless enough, and others may even be mildly nutritious; but as mental tonic or stimulant, they are rarely effective. The dose of history contained in them is decidedly homeopathic.

Of the few children's books of this season which proclaim themselves to be history unadulterated, a new edition of Charles Dickens's "Child's History of England" (Houghton) may be taken with most confidence. This work is written with such spirit as to belittle the more labored chronicles, and to show that training in writing is not amiss even for a child's book. This most recent edition is embellished with many reproductions of excellent photographs by Mr. Clifton Johnson. They represent, as they exist to-day, the castles and fields and towns where famous deeds were done: a long and interesting journey to take in one's library chair. — To look through Mr. Hezekiah Butterworth's "Story of America" (Werner) means a shorter journey, but a more fatiguing one, because the assistance is so much more meagre. For this new edition the text has been revised by the author, who has added some chapters about the more picturesque events of the Spanish war. Founded upon McKenzie's history of the United States, the narrative is simple and written with some force. The illustrations, some of them taken from quaint old engravings, are more interesting than beautiful. — But Mr. Butterworth gives his readers credit for more intelligence than Mr. Eldridge S. Brooks does in his "True Story of Benjamin Franklin" (Lothrop). So familiar and conversational a style as his seems unnecessary even for very little children. Yet the story of Franklin cannot be told too early or too often, and this gossip biograpy, with its many good pictures, may serve to introduce the man and his achievements to some children who would be bored by a more connected and rational account. — The story of Franklin's life, with its rapid and brilliant transitions, is hardly less romantic than are the biographies one finds in Mr. F. R. Stockton's "Buccaneers and Pirates of Our Coasts" (Macmillan). But these char-

acters have more spice in them, and their adventures give Mr. Stockton abundant excuse for the display of his peculiar and delightful talent. The effort to tell the truth about these artists in piracy has not prevented him from describing them gaily and with a kind of amused sympathy. The book is serious enough, but there are illuminating flashes of Mr. Stockton's dry humor. It is this quality in him which makes the work sane and wholesome, and helps him to model his bold buccaneers in the round. They are delightful, these spirited dashing figures; and though Mr. Stockton knocks off some of the romance which has gathered about them, there is enough left to bewitch any number of naughty little boys. The individuality of the book is reflected in the capital pictures by Mr. George Varian and Mr. B. West Clinedinst. — The charm of this book is rivalled only by one other in this group, and that is "The Story of Marco Polo" (Century Co.) which Mr. Noah Brooks has edited and arranged for the young. It is hardly necessary to say that the great Venetian traveller named was the first to penetrate the Orient and to bring back to the astonished Europeans tales of the civilizations of Asia. The stories then disbelieved have been proved true by later explorers, and it is pleasant to hear them told by this intelligent and alert young investigator, to whom everything was new. Mr. Brooks has done his work well, retaining the flavor of the original work, and connecting his long quotations from it merely with the necessary details, briefly and clearly expressed. The pictures, by Mr. Will H. Drake, add to the extraordinary, quaint charm of the book. — Mr. Clinton Ross deals with quite another time and other peoples in "Heroes of our War with Spain" (Stokes), and gives a vivid impression of the valorous deeds that were done this summer by our heroes on land and sea. There is no lack of material here to stir the blood and fire the imagination of youth; and the author has handled it in a spirited and effective way.

The other books in this group are more or less diluted with fiction. In some of them the color of the original facts is entirely lost in the mixture, but there are a few from which one can derive some idea of the real situation, some picture of other times and customs. The greater number of them deal with the United States and its various conflicts, but only one writer has been enterprising enough to take up the recent events. The Revolution keeps up its record for popularity, but three or four books take us as far back as the French and Indian war, and one even goes back to the Mayflower. Mr. Hezekiah Butterworth has had the courage for the latter foray, and in "The Pilot of the Mayflower" (Appleton) he brings in all the events known to have happened during that famous voyage. The pilot is made to tell these stories, and if he could not add to our respect for the Pilgrim Fathers he increases our knowledge of their difficulties. The book ends with the first Thanksgiving Day in the colony. — Not many years intervene before the point where Mrs. Mary P. Wells Smith takes up the theme, in "The Young Puritans in King Philip's War" (Little, Brown, & Co.), wherein she shows our modern warriors how their forefathers fought. Mrs. Smith knows the Connecticut Valley thoroughly, and she puts something into her story which no stranger to it could compass. Her familiarity with its beauty makes for warmth and picturesqueness in this narrative of the conflict of races over its golden meadows. She uses the quaint speech of the early Puritans with good effect, and her description of the Deerfield Massacre and the events that led

up to it is simple and vivid. It is entirely from the standpoint of the settlers, of course: it would be a pleasant relief to find a story of these wars from the Indian point of view. — Mr. James Otis has written two books about the period just before the Revolution. "When Israel Putnam served the King" (Estes) gives the story of an old man who had fought under General Putnam when he was a Major and served the King. He wishes to prove to a new-fangled soldier that men in those days knew something about fighting and its hardships and glory, and he leaves him in no doubt of their courage and endurance. — "The Charming Sally" (Houghton), by the same author, is longer and more carefully worked up. The title is taken from the name of a privateer schooner which, in 1765, had an active part in the resistance to the Stamp Act. The movements of three boys who join its crew are the focus of the plot, and the most exciting part of the story describes their perilous adventures in carrying the ship's guns, concealed in a load of hay, to the dock. Mr. Otis's boys are good and lively specimens, and they make things move at a rapid pace. The book is noticeably well printed and bound, and the pictures, by Mr. W. S. Lukens, are good. — Mrs. E. Everett Green's "French and English" (Nelson), is a well-constructed and vivid story of the terrible struggle which ended on the heights of Quebec. It is unusual, in that it gives both sides of the picture; and the figure of Montcalm, as shown here, is not less dignified and noble than that of Wolfe. It is a very large canvas, however, that the writer tries to cover, and the persons of her play are so numerous as to be a bit bewildering. She differentiates them well, however, and gives one the horrors of war as well as its tinselled glory.

The number of books about the Revolution shows where the heart of our youth really is, and may do its part toward postponing that alliance with England of which we have been talking. It is difficult to affect a prejudice which is born and nurtured in our earliest youth. And it takes more courage than the average writer possesses, to be just to the redcoats in such a book as Mr. Edward Stratemeyer's "Minute Boys of Lexington" (Estes); and probably, if he were just, the volume would remain indefinitely on the counter. As it is, there are few boys who can read the book without wishing that his lot had been cast in Lexington in so happily exciting a time. The style of the book is rather diffuse and discursive, but the matter has a thrill in it. And the two boys in blue and buff uniforms on the cover are themselves fascinating. — Mr. Everett T. Tomlinson's second series of "Stories of the American Revolution" (Lee & Shepard) bears a more direct relation to history than most of these books. He has selected some of the less familiar heroic episodes in the war, and written them up in the form of fiction, with the sugar-coating which is considered necessary. They are pleasant enough to read, however, and some of them tell of the quiet, unapplauded deeds of heroism which are the most difficult of all. — The same author has written a story of Washington's campaign in New Jersey in 1778, under the title of "The Boys of Old Monmouth" (Houghton). Much responsibility is thrown upon its hero by his discovery that his own foster-father is working against the cause of the patriots, and his attempts to circumvent him bring many adventures. The battle of Monmouth is the climax of the book, and Lee's disobedience of orders a large part of the theme. — Still another book by Mr. Tomlinson relates to Burgoyne's invasion, and is called "Two Young Patriots"

(Wilde). It ends with the defeat of the British general; but though the author aims at truth in his descriptions, he altogether misses the vivid picturesqueness which would carry the situation home to us. — Miss Mary B. Sheldon's "One Thousand Men for a Christmas Present" (Estes) has a cover attractive enough to atone for its cumbersome title. It is a vivid little tale of the encampment near Trenton and the crossing of the Delaware, ending with the capture of the city and a thousand Hessian prisoners. — Mr. Charles Ledyard Norton's "A Soldier of the Legion" (Wilde) begins with the Revolution and makes its boy heroes witness the surrender at Yorktown. But it carries them far beyond that event, and describes their experience as pioneers in the great Northwest. The boys are William Henry Harrison, who became President, and Sergeant Bassett, his faithful attendant, who is supposed to write the book. — Two of these Revolutionary books make one conscious for the first time that girls were alive during that period. One's attention had been given so exclusively to boys that such a possibility was not recognized. It is with a pleased surprise, therefore, that one takes up "A Girl of '76" (Wilde), by Miss Amy E. Blanchard. The little heroine's interest in politics begins with the Boston tea-party, and though the book deals largely with more frivolous things than battles, the war is always in the background. The author tries, with some success, to show what a girl's life was at that time. There are plenty of people in the book, but there is not much life, and it drifts into sentimentality at the end, the usual course with books for girls. — The sentiment is handled much better in Margaret Sidney's "Little Maid of Concord Town" (Lothrop), but it is present nevertheless. Yet the story has a charm which brings it nearer to life and makes the love-affairs a bit more pardonable. It is full of action, but it has form, and the characters are simple and genuine.

Mr. Kirk Munroe has actually found a new subject in his tale of the American navy, called "In Pirate Waters" (Scribner). He places his hero in the squadron sent to the Mediterranean, in 1803, to subdue the Barbary pirates. The combination of the familiar and the foreign makes this a capital subject, and Mr. Munroe has a practised hand in the construction of a boy's book. The result is one of the liveliest and most entertaining historical stories of the year. — The war of 1812 is celebrated by Mr. James Otis, in "The Cruise of the Comet" (Estes). Mr. Otis has made a book out of the letters written by a boy, Stephen Burton, who was on board the privateer "Comet," which sailed from Baltimore in 1812. They are written in a simple and vigorous style, which is very effective. It would be a dull boy who would not be excited by Stephen's story of the British prisoners who managed to free themselves and tried to capture the ship. — It is to the Civil War that Captain Charles King gives his attention in "From School to Battlefield" (Lippincott), and he does it in a brisk and thoroughgoing fashion that must appeal to an energetic boy. The persons in his story have the air of being real boys, and they find some spirited adventure in General McClellan's army, where boys were evidently made useful. The book has the advantage of some clever pictures by Miss Violet Oakley. — Mr. Warren Lee Goss also devotes himself to the Civil War in "In the Navy; or, Father against Son" (Crowell), and focuses his story in the battle between the Monitor and the Merrimac. Most of the action takes place on the rivers of Virginia and North Carolina, which were

so useful to the blockade runners. — The enterprising spirit of Mr. Edward Stratemeyer, who inaugurates the "Old Glory Series" (Lee & Shepard) with a book called "Under Dewey at Manila," is much more commendable than his literary form. The story has no construction, the method of handling it is jerky and discursive, and the style is bad. Moreover, the point of view is sentimental and false, and unintentionally the story belittles both the Commodore and his victory. — It is by a stretch of the imagination, perhaps, that "Cowmen and Rustlers" (Coates), by Mr. Edward S. Ellis, is entered in the list of historical tales. Yet it is a story of the Wyoming cattle ranges in 1892, and no war is more important or more picturesque than the development of the great Northwest. The theme of this story is the struggle with the "rustlers," or cattle-thieves, who became powerful for a time in Wyoming. The talk is stilted and the incidents are exaggerated beyond the bounds of probability, yet it is a pretty good story nevertheless. Fame and fortune await the man who will write the truth about this life and write it with art.

America claims apparently the lion's share of the interest of her youth, yet this interest reaches out a little into the history of other lands, and it should certainly travel far enough to take in the admirable book edited by Mr. George Laurence Gomme, entitled "The Queen's Story Book" (Longmans). This volume contains dramatic tales of English monarchs, collected from romantic literature. Sir Walter Scott and Thackeray furnish a number of them, Daniel Defoe wrote one, and others are taken from Sir Charles Napier, Froissart, Thomas Love Peacock, and Mary Wolstonecraft Shelley. The result is just the kind of book to afford children vivid pictures of things it is well for them to know. Literature is just as good for a child as it is for a grown person, and twaddle is just as bad. This is a fact which cannot be repeated too often. And another, equally important, and ignored in the same unaccountable way, is that children like the real thing in literature better than they like the false. They are much more discriminating in matters of art than their elders fancy. Mr. Gomme's delightful book has an additional charm in the pictures by Mr. W. H. Robinson. — Mr. Charles W. Whistler has written a story about the first English fleet in "King Alfred's Viking" (Nelson). It is founded upon the life of Alfred written by his chaplain Asser, but it consists chiefly of an account of the adventures of the Norsemen who were given charge of the King's fleet. It is a good story, and (what is more unusual) it is well written. — One of the best books of the year gives part of the romantic story of the Black Prince. Mr. William O. Stoddard has put himself into the spirit of the thing, and he makes every right-minded boy long to follow that Red Dragon banner into the heart of the battle of Crécy. "With the Black Prince" (Appleton) should not be neglected. — Another well-written book, though one much less convincing, is Miss Ruth Hall's "In the Brave Days of Old" (Houghton). It carries us down to the time of James the First, and opens at the death-bed of Elizabeth. The little hero rides, with his guardian, to take the news of this dramatic ending to the new king in Scotland. But this is only the beginning of his adventures, which carry him finally with Hudson to America, and make him one of the first settlers of Manhattan. — We come down to Napoleon's time in Mr. Frank Cowper's "The Island of the English" (Macmillan), though the Emperor himself does not appear. The *émigrés* and their misfortunes are the

theme of the story, which is vividly told. It is dramatic, and handled in excellent fashion.—One of Mr. G. A. Henty's books, "Under Wellington's Command" (Scribner), deals with almost the same period. It is a story of the Peninsular War, in continuation of "With Moore in Corunna," and it takes up the history of Terence O'Connor at the battle of Salamanca.—Mr. Henty, still indefatigable, contributes two other books to the season's Christmas hilarity. One is a story of Hotspur and Glendower, called "Both Sides the Border" (Scribner), and it would be hard to find a more fascinating subject. It might be still pleasanter, though, to read about it in Shakespeare.—The third of this annual triumvirate relates to Napoleon's invasion of Egypt. "At Aboukir and Acre" (Scribner) gives the author a chance to glorify the English arms at the expense of an almost invincible conqueror. Mr. Henty's stories are too well known to need further description. He knows thoroughly well how to interest a boy in every page, and his style is spirited and good.—The last book of this group is a story of the Maccabees, written by Miss Charlotte M. Yonge, whose following is large. In "The Patriots of Palestine" (Thomas Whittaker) she tries to give an idea of the real career of Maccabeus and his brother Eleazer. It is an unfamiliar part of Jewish history, and if Miss Yonge cannot make it live for us, she can at least suggest it. But the names and something in the manner make it a bit heavy for children.

After so much serious literature, a little excursion into the land of fancy may be refreshing even to the big boys who outwardly scorn such frivolity. The picture books, the fairy tales, and the nursery rhymes make a rather interesting group this year. And artistically the honors are divided. In literature they go to "W. V.'s Golden Legend" (Dodd), and to the new edition, in one volume, of "The Invisible Playmate" and "W. V. Her Book" (Dodd), both by the same author, Mr. William Canton. The latter book was recognized, on its first appearance, as one of the most tender and lovely pictures of child-life that have ever been written. The "Golden Legend," with its admirable pictures by Mr. T. H. Robinson, would have interest for us if only because it was "W. V.'s." But in itself there is an exquisite beauty. It is made up of tales of the saints and martyrs, told as a poet might tell them to a child he loved. He makes these austere heroes more fascinating than fairies, more beautiful than princesses, and very human. Yet he is true to the spirit of the simple old legends, and the hidden significance of them becomes visible in his hands. We recognize the great truths in character, the great lessons in conduct, which underlie them. But these are never obtruded, and the first and last impression is of beauty.—In art, the honors are carried off conspicuously by "An Alphabet of Animals" (imported by Scribner), in which Mr. Carton Moore Park takes rank with the cleverest painters of animals. The weather-beaten nags which appear upon the cover are alone enough to prove his artistic skill, but they lead us into a land where the most strange and enchanting creatures become our familiar friends. There is nothing superficial in Mr. Park's knowledge of these animals; he knows them as Barge knew them, with an intense sympathy for their characteristic peculiarities and uglinesses. There is humor in many of his drawings, but it has a deep seriousness to support it. And this is all expressed in terms of art. It is a book that will delight children and collectors, and drive artists to despair.—Mr. Kemble's

humor in "Comical Coons" (Russell) is more obvious. He exaggerates his types as he does his situations, but he does it consistently, and his mules and little dogs are as funny as his pickaninnies. Occasionally he forces his mirth a little, and this book is less genuine than others he has given us. Yet his darkies are still irresistible.—Mr. Henry Bradford Simmons's "Jingle Jangle Rhyme Book" (Stokes) is pure farce. Once or twice only does it achieve real fun, but everywhere else the effort is painfully apparent. The pictures are printed in colors which would be good if only an artist had combined them. Crudity is evidently the intention. Mr. Simmons probably dare not be as artistic as he could.—Miss S. Rosamund Praeger continues some adventures begun last year in "Further Doings of the Three Bold Babes" (Longmans). By means of a gentle and obliging sea-serpent, which curls itself into a tubular bridge for their convenience, they are enabled to enter the kingdom of the Head-hoppers. It is a realm which very little people will find amusing.—For their benefit also was constructed "The Golliwogg at the Sea-Side" (Longmans), with pictures by Miss Florence K. Upton and verses by Miss Bertha Upton. No particular cleverness is wasted upon it, however, and the pictures of these jointed dolls are almost as wearisome as the rhymed narrative of their experience.—Mr. J. L. C. Booth's "Sporting Rhymes and Pictures" (Russell) is for older and wiser children. The rhymes are gay and spirited, and the pictures have a great deal of life in them. There is character enough and to spare in both men and horses, and the artist has a refreshing keen sense of humor.—We are all young again for an hour with "Jack the Giant Killer" (Macmillan), as he appears in the series of Mr. Hugh Thomson's illustrated fairy-books in paper covers. It is a good old-fashioned story with pictures of the right sort. These are just the kind of giants to give dreams to the old and nightmares to the young.—"Nursery Tales," (Russell) is a series of paper dolls, made ready to cut out from the pages. They illustrate "Mother Goose" rhymes.

A book of really delightful ballads is hard to find, but when one lights upon such a one as "Down Durley Lane, and Other Ballads" (Century) it should kindle joy and merriment in the adults who read them and in the children who listen. Miss Virginia Woodward Cloud has a sense of humor which cannot leave one serious, and a sense of rhythm which makes her verses sing in the brain. So happy a combination could not fail to make a charming book, even without the assistance of Mr. Reginald Birch's clever and amusing pictures, in which we find a full appreciation of the delicacy of Miss Cloud's satirical character study.—The ingenuity of Mr. Andrew Lang has evolved a new kind of child's book: new because it is so old. He edits "The Nursery Rhyme Book" (Frederick Warne & Co.), with a rather whimsical preface explaining the historical origin of some of the verses. He groups the rhymes according to subject, but further than that he is wise enough not to edit them. All the dear old verses that we knew and loved in "Mother Goose" are here, and some others that are less familiar. With the capital drawings by Mr. L. Leslie Brooke the volume is a delightful one.—Charles and Mary Lamb's "Poetry for Children," now reprinted by the Macmillan Co., is an odd contrast to the modern child's verse. In comparison with Stevenson and William Canton, it is curiously dull and heavy and old-fashioned. Yet for the sake of the quaint and charming colored pictures by Miss Winifred Green, which embellish this

edition, it is possible that even hurried modern children will stop long enough to read some of the stiff old verses.

It is not inappropriate to head the list of fairy tales with "Stories from Dante" (Warne), for no one knew better than he the poetic value of such creatures of the imagination. Miss Norley Chester retells these stories from the *Divine Comedy* with clearness and simplicity. It is not an easy task to reduce such poems to terms of prose, and much is necessarily lost in the process. Yet Miss Chester is successful in making her book interesting to children, though she writes down to them a little too obviously; and it is a fine thing to stimulate their curiosity in regard to so great a poem. — Another useful and instructive book, which is at the same time nourishing to the imagination, is Zenaide A. Ragozin's version of "Siegfried and Beowulf" (Putnam). The author is one who knows her subject as a scholar, and has the skill and imagination to construct her stories admirably. Her style is terse and vivid, well adapted to interest the young in these dignified and thrilling tales. — Mr. Andrew Lang, not satisfied with having exhausted all the colors of the rainbow for his fairy-books, has this year wandered into the far East and selected and edited for children "The Arabian Nights Entertainments" (Longmans). Mr. Lang possesses a magician's wand to conjure up the kind of stories that children love, and this book will be irresistible to the imaginative, for whom the invisible world is the real one. Mr. Lang has shortened some of the stories and omitted those "only suitable for Arabs and old gentlemen." The translations are from Galland's version, and are well made. They are illustrated with many good pictures by Mr. Ford.

Mr. Ernest Seton Thompson's delightful book called "Wild Animals I have Known" (Scribner) cannot be classified easily. It has much of the character of fable, yet these sketches are accurate, and belong to history quite as legitimately as some other books devoted to the glorification of man. Mr. Thompson's long and scientific study of animals and their ways, together with his skill as a writer, enables him to give these biographies of certain intelligent animals with the precision of a scientist and the vividness of a novelist. The grim tragedy of Lobo the wolf fascinates the attention as securely as though he had been born a leader of men instead of a leader of beasts. And the dramatic intensity of the story of the pacing mustang and his suicidal leap for freedom has not been equalled in its kind outside of "The Jungle Book." Curiously enough, Mr. Thompson has illustrated his book as well as he has written it. There is as much artistic quality in the pictures as there is character, and the little sketches in the margins are delightful. — Mr. Thompson has also illustrated another book on natural history, which Mrs. Mabel Osgood Wright has prepared for youthful readers. A thread of lively and entertaining narrative binds together the series of animated sketches of the principal mammals of this continent, in her "Four-Footed Americans and their Kin" (Macmillan). The favorable impression created among all lovers of field and woodcraft by Mrs. Wright's "Citizen Bird" will insure a most cordial reception to this companion volume. Judged, however, upon its own merits, it deserves commendation for its accuracy and completeness, as well as for its fascinating style, and for the fund of information which it contains regarding the familiar, and many unfamiliar, animals of this country. It is an ideal book for children, and doubtless older folk will find in its pages much of interest to them about rats and muskrats, hares and rabbits, minks, martens, and ermines, caribou, moose,

and elk, dolphins and manatees, and bats, moles, and shrews. The book has been edited by Mr. Frank M. Chapman. The ethics of sport and the relations of animals to man and his ways are touched upon in a wholesome and sensible manner. — Much natural history is included, also, in Mr. Ernest Ingersoll's "Book of the Ocean" (Century), but it has still more physical geography. The plant and animal life of the ocean are made a kind of appendix to man's dealings with the sea. The book covers a wide range of interesting subjects, from waves and tides, and the building of ships, to naval battles, robbers of the sea, yachting and fishing. It is admirably written and copiously illustrated; the best kind of a book for a boy who loves the sea.

It is a whimsical assortment of impossibilities that one finds in Mr. Walter Douglas Campbell's "Beyond the Border" (Russell). The story of "Joke or No Joke," with the king's ludicrous pursuit of a forgotten jest, is funny for all of us. The thing moves with a rush, and cleverly leaves one stranded at the end. There is another story of a wise king who could not tell how many beans made five, and who ordered the omission of the letter P from the alphabet because he could not pronounce it, with melancholy consequences to his obedient subjects, whose food consisted largely of pumpkin porridge. Such vagaries form the basis of an amusing book, whose fun is too lively and spontaneous to seem forced. — There is less of gayety in Mr. Albert Bigelow Paine's "The Hollow Tree" (Russell), but there is a good deal of quiet humor. The stories of the coon, the possum, and the crow, who lived in the hollow tree, are told to the Little Lady in the House of Many Windows. And they are told very daintily and gracefully. It is the kind of thing that "Uncle Remus" has done supremely well, and it is a little hazardous for another to try the same experiment. Yet Mr. Paine's style is so good that his book can stand on its own merits. The pictures, by Mr. J. M. Condé, are delightful, sketchy, full of character, and amusingly satirical. They alone are worth the price of admission. — The same thing might be said for Miss Rosie M. M. Pitman's drawings for "The Magic Nuts" (Macmillan), though they are less artistic than her illustrations for "Undine" last year. Mrs. Molesworth writes the book, and her loquacity makes one wonder at her popularity. Yet the story of the little English girl who finds herself in the country of fairies when she goes to Germany, is rather pretty. It is one of those harmless inventions which do not tax the imagination of the writer or of the reader. — Much more ingenuity was required in the production of Mr. Clement Fezandie's "Through the Earth" (Century). The author seems to have followed Jules Verne and overtaken him. The construction of a tunnel through the earth for the transference of freight and passengers from Australia to New York is the basis of the plot; and it is ingenious enough to keep one excited over the developments. It is given the illusion of truth, also, and in spite of glaring impossibilities one is carried along by the apparent frankness of the narrative. — Mr. H. Escott-Inman's "The Owl King, and other Fairy Stories" (Warne) is a much more old-fashioned book. Here are no modern scientific problems, no exasperating machinery to go wrong at the critical moment. Here are, rather, bosky dells and sunlit meadows inhabited by fairies and pixies who are wise enough to thwart the wicked witch and make everything come out happily in the end. The talking flowers and elves and princesses are prettily described and will please the little people vastly.

LITERARY NOTES.

"An Epitome of Human Histology," by Dr. Arthur W. Weyse, is published by Messrs. Longmans, Green, & Co.

The J. B. Lippincott Co. publish a pretty reprint of Miss Burney's "Evelina," with illustrations by Mr. Arthur Rackham.

Messrs. Little, Brown, & Co. publish a new edition of "The Man without a Country," for which Dr. Hale has written a special introduction apropos of the late war with Spain.

Messrs. Charles Scribner's Sons publish "A Short History of England" and "A Short History of the United States," both by Miss Mary Platt Parmele, and both designed for elementary students.

A translation of "The Children's Crusade," by M. Marcel Schwob, with an introduction by Mr. Henry Copley Greene, is published in one of the prettiest of booklets by Messrs. Small, Maynard & Co.

"Hellenica," edited by Mr. Evelyn Abbott, has now, after eighteen years, gone into a second edition, in which, however, but few and slight changes from the original have been made. Messrs. Longmans, Green, & Co. are the publishers.

Messrs. R. F. Fenno & Co. publish a new edition of "John Jasper's Secret," which, as most readers have by this time probably forgotten, is the sequel to Dickens' "Edwin Drood," prepared by Charles Dickens the younger and Wilkie Collins.

Besides the editions of "Cyrano de Bergerac" recently reviewed by us, the Doubleday & McClure Co. have just put forth what they call an *édition de luxe* of Miss Gertrude Hall's translation. Half a dozen photogravure illustrations are the added feature of this edition.

Mr. Edward Robeson Taylor's translation of the "Sonnets of José-Maria de Hérédia," published by Mr. William Doxey, has gone into a second edition, in which the translator has profited by the criticisms made upon the former edition, and made many changes for the better.

The Rev. Henry Van Dyke's study of "The Poetry of Tennyson" seems to have taken a permanent place (which it deserves) in our critical literature. The edition before us (for which a new preface has been written) is the tenth, and is published by Messrs. Charles Scribner's Sons.

Professor E. A. Grosvenor of Amherst has translated Duruy's "A General History of the World," revised it to date (with the addition of supplementary chapters), and published the work in a volume of nearly eight hundred pages, with many maps, through Messrs. T. Y. Crowell & Co.

"My Lady Sleeps" is the title of a small anthology made by Mrs. Katherine S. Page, and published by Messrs. L. C. Page & Co., Boston. The subject is the poetry of sleep, with subdivisions devoted to "dreams," "rest," and "bedtime songs." Titian's familiar head of the sleeping Venus appropriately adorns the cover of this pretty volume.

Theodore Sedgwick Fay, who died in Berlin on the twenty-fourth of November, was the oldest American man of letters. Born in 1807, he had reached the great age of ninety-one. He was associated with Willis and Morris in the editorship of the New York "Mirror," and afterwards became Secretary of Legation and

American Minister in Berlin. He lived in Berlin from his retirement in 1861 to his death. His published books were numerous, in fiction, poetry, travel, essays, and history, but "Norman Leslie" is the only one of them that became widely known, and the only one that now enjoys even a precarious life.

Mr. Stephen Dowell's "Thoughts and Words" is a collection of elegant extracts and favorite passages from the world's literature, done up into three volumes, bound in vellum, and almost sumptuous in their execution. The extracts are in several languages, and exhibit good, if somewhat capricious, taste. Messrs. Longmans, Green, & Co. are the publishers.

A sale of rare old English books will be held Dec. 12 and 13 at 186 Wabash Ave., Chicago, by Messrs. Williams, Barker & Severn. Among the gems of the collection may be mentioned a folio set of John Ogilvie's "America," 1671, David Robert's "Views of the Holy Land," with original plates, 1842, and Akin's "Memoirs of the Court of Queen Elizabeth," 1819.

The following text-books in science have recently been published: "Elementary Zoology" (Longmans), by Mr. Frank E. Beddard; "A Manual of Chemical Analysis" (Longmans), by Mr. G. S. Newth; "A Laboratory Manual of Physiological and Clinical Chemistry and Toxicology" (Lamson), by Dr. A. E. Austin and Mr. Isador H. Coriat; an "Elementary Botany" (Holt), by Mr. George F. Atkinson; and a "Psychology for Teachers" (Scribner), by Professor C. Lloyd Morgan.

The volume entitled "American Prose," and edited by Mr. George Rice Carpenter, is prepared upon the plan of Mr. Craik's "English Prose," and really provides that work with a supplementary volume. Twenty-five American authors, from Cotton Mather to Francis Parkman, are included, each having a brief critical essay by a competent authority. Foreexample, Professor Norton writes of Lowell, Colonel Higginson of Thoreau, Mr. Howells of Curtis, and Mr. Fiske of Parkman. The work is well done, and a real want satisfactorily supplied.

The following text-books for teachers of English have been received: In the "Athenæum Press" series (Ginn), there are "Selections from the Poetical Works of William Cowper," edited by Dr. James O. Murray, and "Selections from the Poems of Robert Burns," edited by the late John G. Dow. The same publishers send us DeQuincy's "Revolt of the Tartars," edited by Dr. William E. Simonds. An edition of "Gray's English Poems," edited by Mr. D. C. Tobey, comes from the Cambridge University Press. Finally, Messrs. Henry Holt & Co. publish "Modern American Oratory," being seven representative orations, edited by Mr. Ralph Curtis Ringwalt.

Volume XII. of "Book-Prices Current," edited by Mr. J. H. Slater, comes to us with the London imprint of Mr. Elliot Stock. Beginning with this volume, the record is made to end with September, instead of with December, as hitherto. Since this volume includes the greater part of the Ashburnham sale, it is even thicker than usual, in spite of the fact that it covers considerably less than a full year. The number of lots catalogued is 33,763, and the total sum paid for them no less than £92,857, a higher average price than usual. The sales here reported are "the most important that have occupied the attention of the various auctioneers for at least ten years, while the prices realized have in many instances been phenomenal."

LIST OF NEW BOOKS.

[The following list, containing 140 titles, is made up of Holiday and Juvenile publications only, and includes all books in these departments received by THE DIAL to the present date not previously acknowledged.]

HOLIDAY GIFT BOOKS.

- Ave Roma Immortalis: Studies from the Chronicles of Rome.** By Francis Marion Crawford. In 2 vols., illus. in photogravure, etc., 12mo, gilt tops, uncut. Macmillan Co. \$6. net.
- Ships and Sailors: Being a Collection of Songs of the Sea, as Sung by the Men who Sail it.** Edited and compiled by James Barnes; illus. in colors, etc., by Rufus F. Zogbaum. Large oblong 4to, pp. 124. F. A. Stokes Co. \$5.
- The House of the Seven Gables.** By Nathaniel Hawthorne; illus. in photogravure by Maude and Genevieve Cowles. In 2 vols., 12mo, gilt tops. Houghton, Mifflin & Co. \$5.
- Selected Art Centres from "Truth": Three Collections of Drawings by W. Granville Smith, C. H. Johnson, A. de Thulstrup, and other leading American artists.** Printed in colors. In 3 vols., each large folio. E. R. Herrick & Co. Per vol., \$5.
- The Beginnings of New England; or, The Puritan Theocracy in its Relation to Civil and Religious Liberty.** By John Fiske. Illustrated edition; 8vo, gilt top. Houghton, Mifflin & Co. \$4.
- Tennyson: His Homes, his Friends, and his Work.** By Elizabeth L. Cary. Illus. in photogravure, large 8vo, gilt top, uncut, pp. 312. G. P. Putnam's Sons. \$3.75.
- Philadelphia: The Place and the People.** By Agnes Repplier; illus. by Ernest C. Peixotto. 12mo, gilt top, pp. 392. Macmillan Co. \$2.50.
- The Last of the Mohicans.** By J. Fenimore Cooper; illus. in colors by H. M. Brock. In 2 vols., 12mo, gilt tops, uncut. Macmillan Co. \$3.
- The True Benjamin Franklin.** By Sydney George Fisher. Illus., 8vo, gilt top, uncut, pp. 369. J. B. Lippincott Co. \$2.
- Where Ghosts Walk: The Haunts of Familiar Characters in History and Literature.** By Marion Harland. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 305. G. P. Putnam's Sons. \$2.50.
- The Great Salt Lake Trail.** By Col. Henry Inman and Colonel William F. Cody ("Buffalo Bill"); illus. in photogravure, etc., 8vo, pp. 529. Macmillan Co. \$3.50.
- In Nature's Image: Chapters on Pictorial Photography.** By W. I. Lincoln Adams. Illus., large 8vo, gilt edges, pp. 114. Baker & Taylor Co. \$2.50.
- The Cathedrals of England.** By Frederick W. Farrar. In 2 vols., illus., 8vo, gilt tops. Thomas Whittaker. \$5.
- Home Life in Colonial Days.** By Alice Morse Earle. Illus. by photographs gathered by the author. 8vo, gilt top, uncut, pp. 470. Macmillan Co. \$2.50.
- Cranford.** By Mrs. Gaskell; with Introduction by Anne Thackeray Ritchie; illus. in colors, etc., by Hugh Thomson. 12mo, gilt top, uncut, pp. 295. Macmillan Co. \$2.
- Rubaiyat of Omar Khayyam: Being the Five Versions of Fitzgerald's Rendering.** Illus. in photogravure by E. H. Garrett and Gilbert James. 12mo, gilt top, uncut, pp. 282. L. C. Page & Co. \$2.
- Historic Towns of New England.** Edited by Lyman P. Powell. Illus., 8vo, gilt top, uncut, pp. 599. G. P. Putnam's Sons. \$3.50.
- The Forest of Arden.** By Hamilton Wright Mabie; illus. in photogravure, and decorated, by Will H. Low. 12mo, gilt top, uncut, pp. 124. Dodd, Mead & Co. \$2.
- Angels in Art.** By Clara Erskine Clement. Illus. in photogravure, 12mo, gilt top, uncut, pp. 267. L. C. Page & Co. \$2.
- Love in Art.** By Mary Knight Potter. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 260. L. C. Page & Co. \$2.
- Great Composers and their Work.** By Louis C. Elson. Illus. in photogravure, etc., 16mo, gilt top, uncut, pp. 302. L. C. Page & Co. \$1.50.
- Famous Singers of To-day and Yesterday.** By Henry C. Lahee. Illus. in photogravure, 16mo, gilt top, uncut, pp. 337. L. C. Page & Co. \$1.50.

- Do-Nothing Days.** By Charles M. Skinner. Illus. in photogravure, 16mo, gilt top, uncut, pp. 219. J. B. Lippincott Co. \$1.50.
- Cartoons of Our War with Spain: A Collection of Drawings by Ch. Nelan.** Oblong quarto. F. A. Stokes Co. \$2.
- Birds that Hunt and are Hunted: Life Histories of 170 Birds of Prey, Game Birds, and Waterfowl.** By Neltje Blanchan; with Introduction by G. O. Shields (Coquina). Illus. in colors, large 8vo, uncut, pp. 359. Doubleday & McClure Co. \$2.
- John Hancock, his Book.** By Abram English Brown. Illus., 12mo, gilt top, pp. 286. Lee & Shepard. \$2.
- Bird Gods.** By Charles de Kay; with decorations by George Wharton Edwards. 12mo, gilt top, uncut, pp. 249. A. S. Barnes & Co. \$1.50 net.
- Selections from Coleridge.** Edited by Andrew Lang; illus. by Patten Wilson. 12mo, gilt edges, pp. 247. Longmans, Green, & Co. \$1.25.
- Evelina.** By Frances Burney; illus. by Arthur Rackham. 12mo, gilt top, pp. 417. J. B. Lippincott Co. \$1.25.
- Twenty Years After.** By Alexandre Dumas; trans. from the latest French edition. In 2 vols., illus. in photogravure, etc., gilt tops. T. Y. Crowell & Co. \$2.50.
- Frontier Sketches: A Book of Drawings.** By Frederic Remington. Large oblong 8vo, gilt edges. Werner Co. \$2.
- The Ingoldsby Legends; or, Mirth and Marvels.** By Thomas Ingoldsby, Esq.; illus. in colors, etc., by Arthur Rackham. 12mo, gilt top, uncut, pp. 637. Macmillan Co. \$2.25.
- Along the Bosphorus, and Other Sketches.** By Susan E. Wallace (Mrs. Lew Wallace). Illus. in monogravure, etc., 12mo, gilt top, uncut, pp. 383. Rand, McNally & Co. \$1.50.
- The Lost Word: A Christmas Legend of Long Ago.** By Henry Van Dyke. Illus. in photogravure by Corwin Knapp Linson. 8vo, gilt top, uncut, pp. 71. Charles Scribner's Sons. \$1.50.
- Wit and Wisdom from Many Minds.** In 2 vols., 16mo, gilt tops, uncut. G. P. Putnam's Sons. \$2.
- Myths and Legends beyond our Borders.** By Charles M. Skinner. Illus. in photogravure, 16mo, gilt top, uncut, pp. 319. J. B. Lippincott Co. \$1.50.
- Clear Skies and Cloudy.** By Charles C. Abbott, M.D. Illus. in photogravure, etc., 16mo, gilt top, uncut, pp. 316. J. B. Lippincott Co. \$1.50.
- Little Journeys to the Homes of American Statesmen.** By Elbert Hubbard. Illus., 16mo, gilt top, uncut, pp. 436. G. P. Putnam's Sons. \$1.75.
- The Pilgrim's Progress.** Illus. by the Brothers Rhead. 12mo, gilt top, pp. 240. Century Co. \$1.50; *édition de luxe*, printed in colors, \$5.
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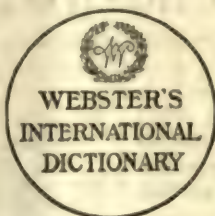
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No. 300. DECEMBER 16, 1898. Vol. XXV.

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WILLIAM BLACK.

A review, to be found further on in these pages, of the latest novel by William Black, expresses the hope that his pen may continue to furnish forth many more novels for the entertainment and delight of his readers. We leave the review to stand as it was written, but the hope has proved futile, for the novelist died at his home near London a few days ago. His position among the writers of our time has been a distinguished one for fully thirty years, and a brief survey of his life and literary activity becomes appropriate upon the present occasion.

Born in Glasgow, in 1841, William Black had attained the age of fifty-seven years at the

time of his death. His education was somewhat irregular, and he never went through the public school and university courses which prepare most Englishmen who attain intellectual distinction for their work. Instead, he was taught in private institutions, and, his early leanings being in the direction of art, he spent two years in the Government Art School of his native city. "As an artist," he says, "I was a complete failure, and so qualified myself for a time in after life as art critic." But it must be remarked, as a corrective to his own humorous self-depreciation, that his insight into the artistic temperament is one of the characteristic features of his literary work, and that, if success in landscape painting upon the canvas was beyond his reach, few writers have ever been so successful in the verbal painting of landscape. The impression of natural beauty, as conveyed by hundreds of descriptive pages scattered through his novels, is deep and lasting; one of the chief causes of our indebtedness to him is his joy in the changeable moods of nature, in which he has made every one of his readers share.

When Black made the discovery that he could write better than he could paint, he found in journalism the doorway to literature, as so many others have done, and became connected with the London "Morning Star." This was in 1865, when Mr. Justin McCarthy was the editor of that journal. He served the "Star" as special correspondent at the time of the war between Prussia and Austria. Soon thereafter he became a member of the "Daily News" editorial staff, occupying that post for several years, and writing leaders upon politics and questions of the day. Meanwhile, he was fledging his wings as a novelist; and in 1867 "Love or Marriage" was published in the conventional three-volume form. This was soon followed by "In Silk Attire," and this by "Kilmeny," a beautiful and pathetic story, written during the period of seclusion that followed the double bereavement caused by the death of his wife and his child. In 1871 "A Daughter of Heth" appeared, and its author leaped into popularity with the wider public that had known nothing of his preceding books. This sudden accession of fame found abundant warrant in the work to which it was due, for "A Daughter of Heth" was not only vastly superior to anything that had come before it, but was to remain the supreme artistic achievement of the writer. When we now look back to it, we look along the vista of more than a score of novels that have followed it, and we find no one of them as completely satisfy-

ing, symmetrical, and artistic in the finest sense.

The story of Black's life during the seventies, eighties, and nineties, is the story of his books and nothing more. Even his trip to the United States, in the early seventies, calls for no comment beyond the statement that it inspired "Green Pastures and Picadilly," and possibly the further observation that from this time on the novelist's heroines became somewhat alarmingly addicted to humor of the American rather than the English type. For the rest, his seasons, like those of his heroes, alternated between the drawing-rooms and clubs of London and the coasts and moors of the Highlands that he loved so well. The one serious book that he wrote was the life of Goldsmith contributed to the "English Men of Letters" series in 1879. The novels, as we have said, number upwards of a score, for hardly a year has passed since he began to write them that has not added one or two to the list.

Among all these fictions, some are so lamentably weak that they had far better have remained unwritten. Probably "That Beautiful Wretch" represents the lowest plane upon which it was possible for Black's talent to work. Many others must be considered pot-boilers and nothing more. Still others are the merest replicas, as to motive, situations, and accessories, of his early successes, and nothing more need be said of them. But there remains a residuum of work, including perhaps half a dozen titles, which cannot be ignored in any survey of Victorian literature, and upon which the author's fame will ultimately rest. Of "A Daughter of Heth" we have already spoken, and "A Princess of Thule" must be placed on nearly the same level in a comparative estimate of Black's novels. In "Judith Shakespeare" he acquitted himself of a peculiarly delicate task with rare tact and restraint. Its glimpses of the homely life of that spacious age in which the poet lived, and of the poet himself in his character as a prosperous citizen of Stratford, are altogether charming, and display unflinching taste. When "Sunrise" appeared, many among the novelist's following rubbed their eyes at this strange new departure, for here Black deserted his wonted haunts and familiar characters to write a romance on the European revolutionary movement, a romance filled with plottings and dark secrets, a romance inspired by the "Songs before Sunrise" that, a few years previously, had revealed in Mr. Swinburne so great a lyrical gift as had not been known since Shelley. But "Sunrise" was only

a "sport" among the author's writings, and he at once reverted to his earlier manner and his well-worn themes. Among the remaining novels, there are none that stand out from the others quite as distinctly as the four that we have named. The tragic gloom that enwraps the ending of "MacLeod of Dare" makes the reader remember it rather better than its fellows, and the more gracious aspects of the novelist's talent are perhaps better displayed than elsewhere in such books as "White Wings" and "White Heather." But we will make no more invidious comparisons. We have read with some gratitude even the feeblest of these novels, and with much gratitude the best of them. They have provided sweet and wholesome entertainment for many an idle hour, and we reflect with genuine sorrow that the source of this entertainment is now dried up forever.

It is related that Carlyle once said to Black, in the course of a conversation: "Ay, ay, ye ken our Scotland weel, but tell me, mon, when are ye gaun to do some wark?" Souls of the strenuous sort, who expect novelists to deal with the serious problems of society, and who insist upon the ethical motive, if not upon the didactical method, will not find their account in the novels of William Black, unless they think of him solely as the author of "Sunrise." Such souls have their Mr. Meredith and their Mr. Hardy and their Mrs. Humphry Ward, and we do not deny them the right to their point of view. But when they go out of the way to institute invidious comparisons between the novelists they happen to like and such accomplished craftsmen of a different sort as Mr. Black and Mr. Blackmore, we feel bound to protest. The novelist who has just died did not have the genius of Mr. George Meredith, for example, but he cultivated a saner method, and the talent that expresses itself by the methods of sanity is not unworthy of being ranked, in the total estimate, upon a level with the genius that expresses itself by, let us say, that we may avoid the harsher term so obviously suggested, the methods of perversity. Those *intellectuels*, in the name of whatever uncouth or morbid form of art they may make their plea, are not to be allowed the final word when it comes to an appraisal of so graceful and abundantly-endowed a writer as was the one from whom the world he has enriched must now take a sorrowful leave. William Black will always be reckoned as one of the five or six best English novelists of his time — that is, of the last quarter of the nineteenth century.

COMMUNICATIONS.

DR. ROLFE'S NOTES ON TENNYSON.

(To the Editor of THE DIAL.)

In the Publishers' Note prefacing the new Cambridge Tennyson are these words:

"Tennyson, as is well known, subjected his poems to frequent revision, and the editor has therefore, in addition to giving the authoritative text with scrupulous care, collated the volumes of 1830 and 1833, the edition of 1842, and all others to which he has had access in this country and in the library of the British Museum, and has recorded the various readings in his notes. He has also, both in his notes and in the several introductions and brief prefaces, made a thorough bibliographical study of the poetry, so that the reader is now able to trace with great exactness the history of Tennyson's work."

This collation of Tennyson's volumes, especially the early ones of 1830, 1833, and 1842, has long been needed, and if it has here been done well the students of the poet will be much indebted both to the editor and to the publishers. A study of the first two pages of "Notes and Illustrations," pp. 794-795 of the Cambridge Tennyson, will suffice to test the accuracy of the collating. We follow the order of the editor.

To the Queen.

"The following is the stanza referring to the Crystal Palace Exhibition of 1851, which originally followed the 6th:

"She brought a vast design to pass
When Europe and the scattered ends
Of our fierce world did meet as friends
And brethren in her halls of glass."

Instead of this, the stanza originally read:

"She brought a vast design to pass,
When Europe and the scattered ends
Of our fierce world *were mixt* as friends
And brethren in her halls of glass."

The editor mentions no other variations; but he should have done so, for our present 4th stanza was inserted in the next edition (the 8th), and four other slight changes were made after its first appearance.

Leonine Elegiacs.

The editor notes no changes. But later editions changed "Deeply the *turtle* coos" and "Thou cometh morning *and* even" to the present readings.

Supposed Confessions.

After quoting 17 lines omitted from later editions, Dr. Rolfe adds:

"The only other change is 'rosy fingers' for 'waxen fingers' in line 42."

But in the 1830 edition we have the line,

"Shall *men* live thus, in joy and hope"

Isabel.

"The only change in 1842 was 'blanched' for 'bleached,' which was probably a misprint."

Not so; for another line, changed in 1842, originally stood —

"The laws of *wif*hood characted in gold"

Mariana.

Of the line

"He held the peach to the garden wall"

Dr. Rolfe says:

"The line was changed in the printed poem at least as early as 1875."

It was changed in the edition of 1860.

He says of the line

"For leagues no other tree did dark"

that it was "changed as early as 1856." True, but it was also changed as early as 1845.

"In line 63, the original 'sang i' the pane' was retained in all the editions I have seen down to 1875."

This is not correct, as none of the editions between 1850 and 1875 have "sang i' the pane."

Madeline.

"Printed in 1830 without the division into stanzas, which was made in 1842. The only other change is 'amorously' for 'three times three' in the last stanza."

But the change was in the *errata* of the original volume.

Recollections of the Arabian Nights.

Here two lines escaped the eye of the collator:

"From wreathed silvers looked to shame"

and

"Flowing below her rosehued zone";

Ode to Memory.

Instead of three changes made in subsequent editions, Dr. Rolfe should have mentioned five. The two he fails to give are

"When the first matin song hath waked lond"

and

"The few whom passion hath not blinded,"

The Poet.

"The only change in the poem since 1830 is in the 12th stanza."

On the contrary, the second line of the 9th stanza in the volume of 1830 reads

"Like a great garden showed";

and the second of the 14th,

"Of wrath her right arm hurled."

The Poet's mind.

Here the editor failed to observe that the third line from the end in the edition of 1830 reads

"You would never hear it your eyes are so dull."

The Sea Fairies.

As the poem was completely recast in 1853, the editor has given the original text in full. One line is not given correctly,—

"When the sharp clear twang of the golden chords."

The Dying Swan.

"Reprinted in 1842 with two slight verbal changes."

Again not accurate, for one of these, "Which loudly did lament," remained unchanged until the edition of 1850.

Adeline.

"The only changes in 1842 were in the 5th stanza."

This is not the case; for the first one, "the side of the morn," was not made until 1853, and the second, "locks a-drooping," not until 1863.

These poems are treated of on the first two of the eighty pages of "Notes and Illustrations." On these pages, as we have seen, the collator has made as many as twenty mistakes, and besides these there are a number of misleading statements. These first pages, moreover, are not exceptional but typical.

ALBERT E. JACK.

Lake Forest University, Dec. 10, 1898.

FOREIGN BOOKS IN JAPAN.

(To the Editor of THE DIAL.)

As some interesting information with reference to the demand for foreign works in Japan has recently been made public in the "Japan Times" by Messrs. Maruya and Company, the only Japanese importers of foreign books, I submit here several items therefrom.

Works relating to architecture and building, chem-

istry, electricity and magnetism, engineering and mechanics, manufactures and industrial arts, metallurgy and mining, together with dictionaries and encyclopedias, enjoy the largest demand. In chemistry, Remsen is one of the popular authors; in metallurgy, Phillips's work heads the list; in electricity and magnetism, Thomson's works find the largest number of purchasers; and there is an active demand for Taggart's "Cotton Spinning." The favorite dictionary is "Nuttall's Standard Dictionary," of which the firm above named has already sold between two and three hundred thousand copies! Next comes "Webster's Condensed Dictionary," and even "Webster's Unabridged" sells at the rate of from fifty to sixty copies per month. The "Students' Standard Dictionary" also sells well.

Works on scientific subjects, especially new publications, are in great demand, and show the eagerness of Japanese students to become acquainted with the results of the latest investigations. In astronomy, Newcomb and Holden's popular treatise comes first. In pedagogics, Herbart is the most popular author at present. In history, Fisher's "Universal History" heads the list; in general, works on modern history are in greater demand than those of earlier periods. The greater demand for language books, among which the Otto series stands first, may be due to the near approach of the date of mixed residence. Mathematical books are only in fair request.

In medicine, German books have practically driven from the field works in other languages. In politics and diplomacy, however, French works are preferred; Walker's "Political Economy," Jevons's "Money," and Bastiat's "Science of Finance" have a large sale. In law, German works are beginning to predominate. Taine's "English Literature" heads the list in works of that class, and is used as a text-book or work of reference in several higher institutions of learning. Of books on Japan, Griffis's "Mikado's Empire" maintains its ground as the favorite. Works on antiquities and ethnology, elocution and oratory, theology and religion, are said to be practically devoid of demand; but philosophical works find good sale, with Herbert Spencer in the van.

Fifty years ago a foreign book had to be smuggled into Japan and studied secretly; and many an earnest scholar paid with his life the penalty for desiring a broad education through books. Fifty years ago, Dutch books were about the only ones, except Chinese, that got into the Empire even by smuggling. Now information is eagerly sought from all quarters of the globe; and books in many languages are readable by Japanese.

Tokyo, Nov. 21, 1898.

ERNEST W. CLEMENT.

WHO SAID "WE ARE ALL SOCIALISTS NOW"?

(To the Editor of THE DIAL.)

I notice that a reviewer in a recent issue of THE DIAL ascribes to Lord Salisbury the dictum, "We are all Socialists now" [vide p. 299.]

I had supposed Sir William Harcourt said these words originally. In "Fabian Essays" [Charles E. Brown & Co., Boston, 1894] p. 190, I find this sentence from Mr. Hubert Bland:

"Why, for instance, does that extremely well oiled and accurately poised political weathercock, Sir William Harcourt, pointing to the dawn, crow out that 'We are all Socialists now'?"

HENRY W. THURSTON.

Chicago, Dec. 7, 1898.

The New Books.

FRANCIS PARKMAN AND HIS WORK.*

The publishers of the works of Francis Parkman deserve thanks for presenting a delightful new edition, printed from entirely new plates, on excellent paper, and illustrated with twenty-four photogravure plates made by Goupil from historical portraits and from works of well-known artists of the present time. It is one that in all respects satisfies the lover of good books well set forth. Whatever future editions may do in the way of furnishing illustrations and notes, this edition must be the definitive text of the historian, who was his own best artist.

Francis Parkman was the greatest painter of historical pictures that this country — perhaps it is not too much to say, that any country — has produced. With correct scholarship, fidelity, graphic power, and literary beauty, he portrayed the scenes in the struggle between the French, the English, and the Indian, for the mastery of the American forest. Despite the fact that he chose the vehicle of prose, his work has also much in common with the great epic poems, for he dealt adequately with a period peculiarly suited to epic treatment in the simplicity of the contending civilizations, in the figures of the actors, in the grandeur of the primeval wilderness where the events progressed, and in the dignity of the great issues at stake.

In his sophomore days, Parkman planned to write the story of the Old French War. "Here, as it seemed to me," he tells a friend, "the forest drama was more stirring and the forest stage more thronged with appropriate actors than in any other passage of our history. It was not till some years later," he adds, "that I enlarged the plan to include the whole course of the American conflict between France and England, or, in other words, the history of the American forest; for this was the light in which I regarded it. My theme fascinated me, and I was haunted with wilderness images day and night." To this ideal he gave his whole sensitive nature with a vehemence that broke his physical powers. Labor became to him a passion and rest intolerable. He not only read books zealously, but he made long and trying expeditions into the forest; and when his eyes began to fail him, while a youth of twenty-

three, he turned to study Indian life in the region where it could still be seen in something like its original form. Parkman's visit to the Oregon Trail, thus undertaken in 1846, gave him an intimate understanding of the life of the frontier, and of the primitive Indian village in the days just prior to its passing away; but the strain of following the savages in their hunting parties, and the hardships of wigwam life, left his eyes and his nervous system nearly ruined. The force of this blow can only be realized by one who knows (as Parkman clearly knew) the vast masses of manuscripts to be gathered from the scattered libraries of Europe and America, the minute comparison of their details, and the critical gathering of innumerable facts into orderly and accurate form, that must precede the work of the historian of this period. When he began his task, Parkman estimated that twenty years would be required to complete it. But his brain was so over-sensitive during a considerable portion of his life, that creative effort inflicted intense torture, and could be continued but a few minutes at a time; moreover, he was forced to use the eyes of others for research. It is not strange, therefore, that the twenty years grew to more than forty-five, that the work, begun in his eager college days, stretched out until he closed his career, an old man of seventy. While he had filled all the gaps in his work at his death, it still lacked final revision to make the series an absolutely consistent and unified whole.

A splendid panorama is unrolled by the very names of Parkman's books. The order of their production was not in the natural sequence of the episodes. Fearful lest his precarious strength should desert him completely before he had achieved the task to which he had set himself, he postponed some volumes to finish others for which his material was more thoroughly collected, or which he regarded as of paramount importance. While fresh from his Indian studies on the great plains, he dictated to the companion of his journey "The Oregon Trail," which appeared in the "Knickerbocker Magazine" in 1847, just prior to the great rush across the plains to the gold of California. "The wild cavalcade that defiled with me down the gorges of the Black Hills, with its paint and war-plumes, fluttering trophies and savage embroidery, bows, arrows, lances, and shields, will never be seen again," so he writes in 1872; and twenty years later he could say: "The wild Indian is turned into an ugly caricature of his conqueror. . . . The

*FRANCIS PARKMAN'S WORKS. New Library Edition, in twelve volumes. Illustrated. Boston: Little, Brown, & Co.

slow cavalcade of horsemen armed to the teeth has disappeared before parlor cars and the effeminate comforts of modern travel." Thus, Parkman, who was to write of the passing of the frontier in the seventeenth and eighteenth centuries, trained himself by a hard, but perhaps not too dearly bought, experience on the last frontier of the United States, in the middle of the nineteenth century — a frontier which disappeared while the historian's work was in progress. It was natural that he should next turn to "Pontiac's Conspiracy," which he chose, although the last in the natural order of his historical series, because, as he tells us, it afforded "better opportunities than any other portion of American history for portraying forest life and the Indian character"; he aimed "to portray the American forest and the American Indian at the period when both received their final doom." As an introduction to this drama of the frontier he gave an unsurpassed study of Indian character, as well as an outline of the history of New France to the beginning of Pontiac's war. The two volumes of this book are perhaps the most widely read of Parkman's works; and in their dramatic power, their contributions to Indian psychology, as well as in the extensiveness of view furnished by the introduction, they deserve their place. Yet it must be admitted that Parkman's style lacked maturity here, and that these volumes made less demands upon his scholarship and judgment than did some of the later ones.

"The Pioneers of New France," with its stirring tale of Coligny, Menendez, Ribault, and Champlain, followed in 1865; and two years later came "The Jesuits in North America." The friendship of the Abbé Casgrain with Parkman illustrates the historian's success in dealing with the difficult subject of Catholic ideals and work. Casgrain believed Parkman to reject equally the Protestant ideas and Catholic dogmas, and declared: "He is purely rationalistic; he admits no other principle than the vague theory which is called modern civilization." "One recognizes," he says, "a soul rightly inclined and born for truth, but lost without compass on a boundless ocean." Without admitting the correctness of Parkman's generalizations, and while sometimes resenting the indulgent amusement with which he relates the miraculous in early Canada, the fair-minded members of the Church have accorded to Parkman the recognition of his service in bringing before the Protestant reader a sympathetic and graphic picture of the Jesuit missionary. Re-

cent monographic work of special students has added materially to our knowledge of the work of these missionaries, and new documents have come to light; but aside from the critical reading of the great mass of the "Relations" themselves, the reader can hardly get a more graphic, appreciative, and at the same time discriminating, view of the noble devotion of these heroes of their faith.

In 1869, Parkman published his "Discovery of the Great West," which he revised and issued under the title of "La Salle and the Discovery of the Great West" in 1878. This revision was necessary, owing to the refusal of Margry to admit him at first to certain manuscripts pertaining to La Salle. This leader's high-souled expeditions had completed the claims of France to the Mississippi Valley; interest was next to turn to the conflicts between England and France for the possession of these domains, and Parkman introduced at this point (1874) his "Old Régime in Canada," a description of the social and political organization along the St. Lawrence, to which, in his revision of 1893, he prefixed a section on the rival claimants of Acadia, — La Tour and D'Aunay. About one-half the book is given to the exposition of the Canadian organization. No one will deny the thoroughness of Parkman's study of his materials, nor the brilliancy of his characterizations. But he was not so skilful in exposition of the development of institutions as he was in the delineation of men and events. All his historical tastes and methods were formed before institutional study became fixed in the United States. These facts, together with the attempt to describe a society in a single view by material drawn from a whole century, render this book, charming as it is, perhaps the least satisfactory to the critical historian. In "Frontenac and New France under Louis XIV" (1877), we plunge into the storm and stress of the intercolonial wars, and the figure of the great governor is one of the abiding memories of Parkman's readers. These wars that follow had their relation to the New England fisheries, to the frontier hamlets of New England and of the middle region, and to the fur-trading posts of the interior. In all of these aspects, Parkman's touch is firm, true, and artistic. We see the activity of the coast, the ideals and primitive life of the backwoods Puritan, the traits of the bushrangers and borderers of Pennsylvania and Virginia, and the life of the lawless fur-trader.

Instead of carrying the series continuously on, the author now postponed the treatment of the half-century prior to the Seven Years War, in order to make sure of completing the design of his youth. "Montcalm and Wolfe" (1884) represents his full maturity, and is worthy of the great crisis in the history of the world with which it deals. It shows the author at his best in laborious collection and criticism of manuscript sources, in breadth of view, in precision of statement, and in sureness of touch. Every page tells of careful study, of the locality as well as of the written material. It is the crown of his work.

In "A Half Century of Conflict" (1892), Parkman filled the gap in his work between 1700 and 1748. Possibly because of the lack of unity of the period, the work lacks some of the throbbing vitality of his earlier books, but it is still a most interesting survey of the period, taking us to the Big Horn Mountains in the Northwest, and to Santa Fé in the Southwest; while the English are gaining the Ohio Valley. Perhaps it is at this point that Parkman missed an opportunity. This half-century intervened between the picturesque era of exploration and the sunset glories of New France. The dramatic centre in the story he is telling turns from the Frenchmen to the frontiersmen of the English colony, pushing along the river valleys and into the up-country of the South. To have adequately portrayed the origin of this army of invasion of the pioneer settlers, would have furnished the touch that the book lacks. But it was with Parkman as with Milton: it is not the Puritan of his New England home who lies closest to the artistic soul of Parkman. He praises the Puritan's ideals, but it is the French *gentilhomme*, with all of his forest *diablerie*, who is the real hero of his epic.

Summing up the limitations of Parkman, it must be admitted that he was fortunate in his theme. It is not certain that he would have been preëminent in other fields of historical research. It was the picturesque story of the American forest that filled his imagination, as he tells us; and this romantic period permitted, nay, demanded, those very qualities of Parkman's mind and style that might have led him astray in other fields. Indeed, it is doubtful if that very style that is so prominent an element in his success is unreservedly commendable. What was in its nature dull, Parkman willingly avoided; over what was repulsive he cast the mellow light of his style, until the bare atrocities of savage life, though frankly told,

do not stand out in their own naked enormity. It needs the Hogarthian pages of the journals of Radisson, or of the younger Henry, to make them appreciated.

There are points of detail in which Parkman needs correction, but they are not many; nor is this the place for discussion of such minute questions. In his revised editions he did not fully study and incorporate the new material that came to light in the interval. But what is surprising is that he could have entered a field where tradition so held sway, supported by the filial respect of antagonistic peoples, — a field where the contending societies were so based on antipodal ideas of church and state, — and, in the midst of the innumerable problems and pitfalls of historical details, have preserved his reputation for justness and for accuracy. Perhaps it is still more remarkable that one whose investigations had to include the collection and criticism of his material from the beginning, should have so transformed this raw product into a great work of art. For it cannot be too strongly stated that whatever criticisms are to be made on Parkman's work must come chiefly from considerations of what the function of history really is, and of what are the true ideals of society. As a literary treatment of his theme, Parkman's work is definitive. Naturalists will study the American forest more scientifically; the physiographical conditions that determined the frontier development of the French, the English, and the Indians will be more adequately investigated; but no one is likely to bring back to the eyes of men that vast, continuous forest with such reality and loving sympathy of touch in its minute details, as well as in its immensity. Others will study the linguistics, the mythology, the ethnology of the American Indian with a more scientific training; but in the pages of no later writer will actual Indian society live as it lives in those of Parkman. The Canadian parishes will still yield to the student of society material for new work; but the *noblesse* and the clergy, the voyageur and the habitant, are less alive in the pages even of recent famous historical novelists than they are in the works of this historical master. Parkman was at once a scholar and an artist. His wide research, his critical astuteness, his fairness of temper, his insight into the meaning of historical movements, made him a great historian. But his work will live because he was even greater as an artist than as a historian.

FREDERICK J. TURNER.

A FAMOUS NEWSPAPER CORRESPONDENT OF THE CIVIL WAR.*

To those who remember the "Boston Journal" in its best days, when "Carleton's" letters formed one of its leading features, to the many who have known Charles Carleton Coffin as a familiar figure in the city which was so long his home, and as a frequent visitor to other cities throughout the country, and to his thousands of readers everywhere, a life of the distinguished war correspondent, traveller, and author, by the Rev. Dr. Griffis, his former pastor, will be welcome.

Of New Hampshire birth and Puritan ancestry, all the conditions of Mr. Coffin's early life were favorable to the development of those sterling qualities on which alone he relied in "winning his way." As an editorial writer in Boston, in 1856, when he was thirty-three years of age, he became identified with the newly-formed Republican party, giving his enthusiastic support to Fremont, and, four years later, to Lincoln, whose nomination at Chicago he has described as an eye-witness, in some autobiographical notes which were never published. A Lincoln anecdote which will be new to most readers is given by him:

"I accompanied the committee to Springfield to notify Lincoln of his nomination. . . . We went down the Illinois Central. It was a hot, dusty ride. Reached Springfield early in the evening. Had supper at the hotel, and then called on Lincoln. His two youngest boys were on the fence in front of the house, chaffing some Democratic urchins in the street. A Douglas meeting was going on in the State House, addressed, as I learned, by A. McClelland — afterwards Major-General. Lincoln stood in the parlor, dressed in black frock coat. Ashman made the formal announcement. Lincoln's reply was brief. He was much constrained, but as soon as the last word was spoken he turned to Kelly and said:

"Judge, you are a pretty tall man. How tall are you?"

"Six feet two."

"I beat you. I'm six feet three without my high-heeled boots on."

"Pennsylvania bows to Illinois, where we have been told there were only Little Giants," said Kelly, gracefully alluding to Douglas, who was called the Little Giant.

"One by one we were introduced by Mr. Ashman. After the handshaking was over, Mr. Lincoln said:

"Mrs. Lincoln will be pleased to see you, gentlemen, in the adjoining room, where you will find some refreshments."

"We passed into the room. . . . The only sign of refreshments visible was a white earthen pitcher filled with ice-water. Probably it was Mr. Lincoln's little joke, for the next morning I learned that his Republican

neighbors had offered to furnish wines and liquor, but he would not allow them in the house; that his Democratic friends also sent round baskets of champagne, which he would not accept."

After a short term of service as night editor of the "Boston Journal," at ten dollars a week, Mr. Coffin became, on the outbreak of hostilities between the North and South, war correspondent of the same paper, where his graphic and trustworthy letters from the front, with the familiar signature of "Carleton," became known and eagerly sought for throughout the North. The accounts of his experiences with the army and on the battle-field are very interesting reading. After the battle of Gettysburg, — Dr. Griffis tells us, —

"Carleton felt satisfied that Lee was in full retreat, though General Meade did not seem to think so. Carleton's face was now set Bostonwards. Not being able to use the army telegraph, he gave his first thought to reaching the railroad. The nearest point was at Westminster, twenty-eight miles distant, from which a freight-train was to leave at 4 P. M.

"Rain was falling heavily, but with Whitelaw Reid as companion, Carleton rode the twenty-eight miles in two hours and a half. Covered with mud from head to foot, and soused to the skin, the two riders reached Westminster at 3:55 P. M. As the train did not immediately start, Carleton arranged for the care of his beast, and laying his blanket on the engine's boiler, dried it. He then made his bed on the floor of the bumping car, getting some sleep of an uncertain quality before the train rolled into Baltimore.

"At the hotel on Sunday morning he was seized by his friend, E. B. Washburn, Grant's indefatigable supporter and afterwards Minister to France, who asked for news. Carleton told him of victory and the retreat of Lee. 'You lie,' was the impulsive answer. Washburn's nerves had for days been under a strain. Then, after telling more, Carleton telegraphed a half-column of news to the 'Journal' in Boston. This message, sent thence to Washington, was the first news President Lincoln and the Cabinet had of Gettysburg."

Carleton stayed with the Army of the Potomac, sharing its vicissitudes and recording its defeats and triumphs, until the close of the war. The moral effect of his letters and despatches, in dark days even more than in bright, can hardly be overestimated.

Sent abroad by the "Journal" to report the Austro-Prussian war, Mr. Coffin arrived in Europe only to find the battle of Sadowa a thing of the past, and the combatants again at peace. Yet he remained as foreign correspondent of his paper, and was soon commissioned by it to continue eastward around the world, sending home letters as he went. This tour of the world he made in company with his wife, and its record is presented in book form in "Our New Way Around the World." His biographer's statement that Mr. Coffin was the

* CHARLES CARLETON COFFIN, War Correspondent, Traveller, Author, and Statesman. By William Elliot Griffis, D.D. Boston: Dana Estes & Co.

first, so far as is known, to circle the globe, starting eastward from America and using steam as the motor of transportation on land and water all the way, is not quite correct, inasmuch as the Central Pacific railway was not completed when Mr. and Mrs. Coffin, in the fall of 1868, left California for the East. Seven days and nights of staging interrupted the continuity of the railroad journey.

Mr. Coffin served several terms in the Massachusetts legislature, both as representative and as senator, and left his mark on the statute-book. The law placing the Boston police under state control, and that abolishing grade crossings throughout the state, are two of his most important reforms.

Although the life of a war correspondent might perhaps be treated with keener appreciation and sympathy by a soldier or a journalist than by a clergyman, yet it would be ungracious to find serious fault with this interesting volume from Dr. Griffis's practised pen. In giving dates, if he had oftener added the year to the month and day of the month, his narrative would have gained somewhat in clearness—at least for the reviewer, who is as likely to read a book through backward as forward. Perhaps, however, it was to discourage such discourteous treatment of a good book that its author made his chronology intelligible only to those who had read carefully from the beginning.

PERCY FAVOR BICKNELL.

THE PHILIPPINES AS THEY ARE.*

The great timeliness and pertinence of the information contained in Professor Worcester's account of "The Philippine Islands and Their People" give it an insistent claim to careful attention. The author, a professor of zoölogy in the University of Michigan, was a part of two extended expeditions to the Philippines in the interests of science, and thus gained intimate personal knowledge of the more important of the islands, their peoples and their resources, through the entire archipelago. The former of these journeys occupied a little less than a year, beginning with September, 1887; the latter extended over two years and eight months, ending in March, 1893. The earlier expedition was conducted independently, and aroused much

hostility among Spanish officials; the other had diplomatic sanction, and was constantly aided by the colonial government. The opportunities of Dr. Worcester were therefore exceptional for providing information needful for the instruction of the American nation at the present time. The book is fairly exhaustive without degenerating into mere detail and statistic, and its contents are informed with a spirit of disinterestedness and candor worthy of high praise. At the same time it answers, and authoritatively, many questions which every conscientious citizen is just now asking himself.

The Philippine Islands, Dr. Worcester tells us, have rich natural resources, both mineral and agricultural. But the obstacles to their development are very great. No white man can work there and expect to live; while native labor is hard to get and every way unsatisfactory. The climate is especially severe on white women and children. "It is very doubtful," he says, "if many successive generations of European or American children could be raised there." Among the diseases that prevail, he enumerates malaria, cholera, calentura, small-pox (that inevitable accompaniment of the flag of Spain), leprosy, and a host more of dreadful afflictions, including the horrible *biri-biri*. There are also to be found plagues of ants, which devour anything; of locusts, which consume the crops; of poisonous serpents,—though, as we are informed, there is only one of the inhabited islands where the number of deaths from snake-bite reaches alarming proportions; of crocodiles in the fresh waters and sharks in the sea. The land as a whole is subject to earthquakes, and is all of volcanic origin, having active volcanoes from which have spread wide areas of desolation in a not remote past.

There are some eighty varieties of mankind on these islands. The dominating race is the one called Moros, a fighting and slaveholding people, of the stock of the head-hunters of Borneo, of the religion of the Mad Mullah or El Mahdi. One of the long-standing tasks of Spain in the Philippines has been to restrain these Malayan pirates from preying upon the more peaceful races. They have been continuously in revolt since 1622, and their characteristics have given rise to an expressive Spanish proverb which is about the equivalent of our English saying that "There are no good Indians but dead ones." Our author gives many incidents, from his own experience, illustrating their savagery. One of the chiefs or head men of the Moros, learning that Dr. Wor-

* THE PHILIPPINE ISLANDS AND THEIR PEOPLE: A Record of Personal Observation and Experience, with a Short History of the Archipelago. By Dean C. Worcester. Illustrated. New York: The Macmillan Co.

cester desired to study some of the slaves or captives, calmly proposed to shoot a few of them for his greater convenience, and as a contribution to his store of specimens.

Into the abuses of the Spanish friars in these islands, Dr. Worcester does not go, contenting himself with quoting from Mr. John Foreman's book, for the reason that this authority on the Philippines, an English Catholic, may use a candor impossible to an American of another belief at this time. These abuses, it is well to say here, arise in great part from the holding and dispensing of benefices, a time-worn practice which went far toward producing the Lutheran revolt, its manifest objections having been recognized by the Tridentine Council, which strictly forbade the process. These remote islands, being *in partibus infidelibus*, are not subject to the decrees of the Council. Nearly half of the eight or ten millions of souls in the archipelago are in the hands of these friars, whose energies are concentrated in Manila, where their directing councils appear as the heads of enormously wealthy and influential corporations of a purely religious character. The significant fact is worth recalling here that the title to all the landed and other property of the Church of Rome in the Philippines has been transferred since Dewey's victory to a distinguished American citizen, John Gibbons, Cardinal Archbishop of Baltimore. Dr. Worcester tells us that the religious propaganda has made but little headway among the Christian-hating Moros, and expresses the conviction that "the nation which would have any hope of getting on peaceably with them *must let their religion strictly alone.*" Those Americans who favor the annexation of these islands on missionary grounds will not find much encouragement in Dr. Worcester's book. Force, rather than moral suasion, seems to be what these troublesome semi-savages require. "It is certain," says Dr. Worcester, "that for many years to come they must be held in check with a strong hand."

Nor will the advocates of "expansion" or annexation find much of comfort or justification, on any grounds, in these frankly written pages, which are the more convincing as coming from a trained observer who records his experiences and conclusions in the spirit of science rather than of polemics. Without any pronounced political standpoint of his own, he gives a hundred practical reasons for our leaving these alien folks alone, to one in favor of our attempting to make American wards or citizens of them. It is the fashion of the day to scorn any but

optimistic views and visions; but there is an older fashion of looking facts in the face, and of seeking such light as may be had from the lamp of experience before entering upon new and perhaps dangerous pathways. Those who so confidently assert that America shares with Great Britain a racial ability to govern remote subject peoples, forget or overlook the fact that England attained her present administrative skill slowly, painfully, and at a most appalling sacrifice of blood and treasure, both her own and others'; as well as the contrasting fact that the United States is wholly without any similar experience in the past or precedent for the future. The hazardous nature of the proposed experiment in the Philippines, and the appalling difficulties that may be expected to attend it, become clearly impressed upon us by a reading of Dr. Worcester's book. The information it contains and the manner of presenting it leave us longing for more books of travel by Americans. Not since Dr. Donaldson Smith's account of Africa, or Lieutenant Peary's tale of Greenland, have we been so instructed or entertained. The book has a single fault: its price precludes its general distribution among those entitled to an opinion upon a most vital point in our national policy.

JOHN J. CULVER.

RECENT FICTION.*

After many years, Mr. Theodore Watts-Dunton is now coming to his own in the estimation of the reading public. Not of the widest public, indeed, for his work will hardly appeal to that, but of a public wide enough to include all readers of taste and literary discrimination. Until the present year, although few names have stood so high as his in the opinion of those who long ago found their way to his work, few names deserving of great respect have stood for less with the generality of cultured readers. Those who have known him at all have known him for many years as standing in the highest rank among the men who

* *AYLWIN.* By Theodore Watts-Dunton. New York: Dodd, Mead & Co.

WILD EELIN: Her Escapades, Adventures, and Bitter Sorrows. By William Black. New York: Harper & Brothers.

RODEN'S CORNER. By Henry Seton Merriman. New York: Harper & Brothers.

THE CASTLE INN. By Stanley J. Weyman. New York: Longmans, Green, & Co.

TEKLA: A Romance of Love and War. By Robert Barr. New York: Frederick A. Stokes Co.

THE ADVENTURES OF FRANÇOIS. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

RED ROCK: A Chronicle of Reconstruction. By Thomas Nelson Page. New York: Charles Scribner's Sons.

GLORIA MUNDI: A Novel. By Harold Frederic. Chicago: Herbert S. Stone & Co.

are both critics and artificers of poetry; but his work had to be sought out in its several places of concealment—the “*Athenæum*,” the “*Enclopædia Britannica*,” and others—and until “*The Coming of Love*” made its appearance early in the present year, no book bearing his name was obtainable. He has now put forth the prose romance, “*Aylwin*”—written at least twenty years ago but hitherto unpublished—and adds the distinction of the novelist to that of the poet. We trust that he may soon be prevailed upon to make his service to the public a triple one by collecting into a volume or more those extraordinary essays in poetical criticism, and those fascinating chapters of personal reminiscence, that have for many years provided “*The Athenæum*” with the most interesting part of its contents.

Of the critic, poet, and romancer so happily combined in Mr. Watts-Dunton, we will say frankly that the laurels of the first two are greener than those of the third. His interpretation of poetry, technical and æsthetic, seems to us the finest work of its sort that has been done in our time, and “*The Coming of Love*” has shown how well the writer can exemplify his own critical principles. “*Aylwin*,” on the other hand, although revealing the stylist and the philosopher, although suffused with the tenderest sentiment and the deepest emotion, although a distinctly individual utterance and fascinating from first to last, does not afford a parallel to the severe and flawless art to be found in the finest of the poems. It is too rambling, too episodic for that; it is not a well-knit piece of constructive workmanship, but rather a vehicle for the conveyance to his readers of an excessively romantic view of life and of certain special forms of recondite lore. Primarily, it is a Romany romance, thus taking its place in the small group of works which includes “*Lavengro*” and the “*Kriegspiel*” of Mr. Francis Hindes-Groome. It stands related even more closely to the author’s own “*Coming of Love*,” for the heroine of that poem figures in the novel, although in a comparatively unimportant part. Of this aspect of the romance we may say that the triumphant success is scored of enlisting our sympathetic interest in a race and a dialect not particularly attractive in themselves, except to the Borrovian elect. The figure of Sinfi Lovell is a creation worthy to be classed with that of Isopel Berners, and the imaginative literature of the subject offers no third figure of equal charm, unless it be that of Rhona Boswell in “*The Coming of Love*.” Secondly, “*Aylwin*” is a protest against materialism, a plea for the supreme right of passion, in the fine sense of that term. “The ennobling difference between one man and another,” says Mr. Ruskin, “is precisely in this, that one feels more than another.” Henry Aylwin is not ashamed to feel, and his creator is not ashamed for him. The story of his overwhelming love for Winifred, of the singleness of his aim in the long search for her after she has fled demented from his presence, and of the final happy

reunion between hero and heroine—the sanity of the latter restored—is infinitely pathetic, and does nothing but honor to the heart that could project so great an emotion into the romance of his fashioning. It even prepares us to accept, as a necessary incident in the working out of the result, the bit of charlatanism whereby Winifred is brought back to mental equilibrium. There are many other features of this remarkable book upon which we would gladly comment did space permit—upon the magic of its style, upon the vision which informs its descriptions of natural beauty, and upon the power displayed in the treatment of certain of its episodes—but probably enough has been said to make clear the fact that “*Aylwin*” is a book apart from the generality of current literary production, a piece of imaginative work so original as almost to evade classification, a book to read with the closest care and to treasure for repeated reading in the future.

“*Wild Eelin*” is a tale of familiar—very familiar—scenes and types of character, and we know beforehand that it assures us several hours of the most pleasant companionship. Mr. Black’s heroines are always sweet and maidenly, with a wilding grace of their own that quite justifies his lovers for their infatuation, and makes their misconduct—when such may be laid to their charge—peculiarly atrocious and unpardonable. In the present instance they behave very well—for there are two of them—and one does not exactly see which of them should rightfully possess the prize. Mr. Black does not seem to see, either, for he finds no way out of the difficulty save that of making “*Wild Eelin*” catch cold and die incontinently. This sudden tragedy at the end is altogether uncalled-for, and plays with wanton brutality upon our emotions. Why not let one of the lovers die instead? Mr. Black is as good as ever in picturing West Scotland scenery and character, in making effective use of snatches of folk-poetry, and in infusing a tender sentiment into his scenes and situations. We hope to read his often-told tale in yet as many more forms as these that have already been given it by his ingenious invention.

“*Roden’s Corner*” is a “corner” in the commercial or economic sense. It is a corner in malgamite, which we are told is an essential ingredient in the manufacture of paper. The preparation of malgamite is a serious matter for the workman, since the chemicals employed result in poisoning and early death. Roden and a fellow-schemer, both unscrupulous, corner the production of malgamite, and start their consolidated works in Holland, among the sand-dunes of Scheveningen. The real nature of the manufacture is so masked that what is destined to be an enormously profitable business appeals to the British public as a charity, and gets “boomed” into prominence. It is represented that the new process of manufacture saves lives instead of destroying them. A peer of the realm lends his name (for a consideration) to the enterprise, and all goes well until the honest but at first unsuspecting partners learn the sort of business in which they are really engaged.

After a sharp fight, the enterprise is broken up, and the surviving workmen are pensioned for life out of the accrued profits. The story thus outlined has a certain interest, but it is badly put together, and there is too much dropping of one set of threads to take up another. Some of the threads thus dropped never get taken up again, and the book is closed with a great sense of dissatisfaction. In detail, the workmanship is excellent, but as a whole, it seems to us very defective.

In "The Castle Inn" Mr. Weyman contrives to get along without the historical accessories that have lent interest to his earlier novels, and tells, nevertheless, a surprisingly interesting story of love and private adventure. To be sure, the environment is in a sense historical, for it is that of eighteenth century England, and the story is concerned with the manners, although not with the actual events, of its period. One historical figure, indeed—that of the great Earl of Chatham—makes a casual appearance in these pages, but there is no attempt to delineate him. The "castle inn" of the tale is somewhere on the road to Bristol, in the West of England; here the scene is chiefly laid, and here the actors meet to play their several parts. The story is of a young woman of humble surroundings, supposed to be the heiress to a great fortune, and sought after, both on this and other accounts, by a number of men. The story of her abduction by one of them and her rescue by another provides the narrative with its central situation, and her marriage is a triumph for romantic principles, since she turns out penniless after all, yet is wooed and won by the rather dandified hero, who exceeds any expectations reasonably to be deduced from his training and early life. The story is, we repeat, skilfully put together and entertaining, reproducing in a vivid manner the social life and ideals of the Georgian epoch in English history.

Mr. Robert Barr has always known how to tell a good story, but he has outdone himself in "Tekla," his latest production. This romance of love, war, and archepiscopal politics of the thirteenth century is one of the best quasi-historical tales that we have read for many moons. The chief figures in this work are Rudolf I., the first Hapsburg emperor; Arnold von Isenburg, the primate of Treves; and Konrad von Hochstaden, his colleague of Cologne. Beyond these names, and a general truthfulness to the spirit of the period, there is little that is historical in the book. The Emperor is represented as a far stronger man than history admits him to have been, and the story is based upon an imaginary episode placed in the beginning of his reign. Falling in love with a ward of the grim ruler of Treves, he aids her flight to the castle of her uncle on the Moselle, and, his name and rank unknown to all concerned, he remains in the castle and defends it against the allied Archbishops of Treves and Cologne during a siege of two years. How the castle is held, how Rudolf wins the love of Tekla, how, at the right moment, he collects the imperial forces and raises the siege, and how, restored to his throne

in Frankfurt, he humbles the proud prelates who had thought him but a puppet in their hands,—all this is told in some four hundred pages of the most engrossing romantic narrative. If the story is at times lacking in animation, and the dialogue somewhat over-labored, there is, nevertheless, no doubt of the thrilling interest which attaches to the tale from first to last.

"The Adventures of François" is at once a delightful surprise and a stronger proof than the author has ever before given us of his versatility as a writer of fiction. We had thought Dr. Mitchell to have touched his high-water mark with "Hugh Wynne," but even that admirable novel is surpassed by the present masterpiece of picaresque invention. In Dr. Mitchell's previous books there has always been a certain strenuousness, and a slightly labored character has pertained to the best of them. While giving deserved praise to their conscientiousness and unflinching taste, we have never been able to escape the impression that their author was too intent upon becoming a great novelist to achieve the best sort of success. No such impression as this is produced by "The Adventures of François," which is distinguished by an almost absolute freedom of movement. The author has found a medium in which he is not impeded by external friction; his narrative takes shape and color from within; it is the genuine projection of a finely-realized creation of character. The hero is a foundling, thief, juggler, and fencing-master who lives in Paris during the period of the Revolution. "He had a great heart and no conscience; was fond of flowers, of birds, and of children; pleased to chat of his pilferings, liking the fun of the astonishment he thus caused. . . . He was by nature gifted with affection, good sense, and courage. He had many delicacies of character, but that of which nature meant to make a gentleman and a man of refinement, desertion and evil fortune made a thief and a reprobate." These sentences are the author's own summary of one of the most interesting and lovable characters in recent fiction, and they but faintly reflect the singular charm of this vagabond hero, who was all unconsciously mixed up with some of the greatest happenings in history, and whose career illustrates a phase of the Revolutionary period of which the writers of rhetorical romances seem quite unconscious. Even the most hackneyed features of the Terror become fresh in their interest when viewed from the standpoint of this child of nature, while his experiences and vicissitudes are surprising enough to keep the attention agog from beginning to end. Nothing that Dr. Mitchell has heretofore done deserves so cordial a greeting as this altogether delightful story.

Mr. Thomas Nelson Page, whose reputation as a writer of short stories and novelettes has so long been established, has now attempted work upon a more ambitious scale, and has given us, in "Red Rock," one of the most satisfactory works of fiction that the South has ever produced. On all this crowded canvas

there is not a figure that is not drawn from the life, and given character by sympathy or insight into motive. The types delineated are not new, but they are thoroughly realized in accordance with the conventional models, and their fortunes are so skilfully interwoven as to make them present a vivid and trustworthy view of human nature in Virginia before and after the war. We say in Virginia, for although Mr. Page disclaims any attribution of a local habitation for his characters, it is pretty evident that they are taken from the society that he knows so well, to say nothing of the indications of proximity to the Capital which would hardly fit in with the suggestion of any other State. The real theme of "Red Rock" is the work of reconstruction — the task so well-intentioned but so badly performed because undertaken and carried out by doctrinaires who knew nothing of the problems to be dealt with. The era of carpet-bagging is one of the blots upon our national history; and, at the present distance of an entire generation, one may, without being suspected of disloyalty to the Union, make that admission. Of the horrors of that reign of terror, and of the struggle of the whites for the preservation of civilization when menaced by an even greater curse than war, no stronger delineation than this has thus far found its way into our literature. Mr. Page's sympathies are passionately Southern, and we have no doubt that this fact colors his narrative to some extent — that his Virginians are of finer mould, and his carpet-baggers more despicable, than the average truth would warrant; but the fact remains that the Northern policy of reconstruction, in the hands of the politicians who were intrusted with its details, was carried out with a degree of tactlessness, and even of brutality, that left behind it a deeper bitterness than the victory of the Union arms alone could have produced. We can meet the author more than half way in his indignation, and thank him for his attempt to make us understand what it meant for the civilization of a Southern State to place the reins of civil government in the hands of men who were utterly unfit to direct its course. And it is hardly to be laid up against Mr. Page that, in his endeavor to arouse our sympathies for the people among whom he was reared, he should endow them with more of the manly and womanly virtues than ever yet fell to the lot of any section of American society. To do this was his duty as a novelist, and we are quite prepared to accept his idealized picture as good art, if not exactly the best of realism.

We will close this review of an unusually important selection of recent novels with a few words about the late Harold Frederic's "Gloria Mundi." We have read it with disappointment, for it is inferior to several of Frederic's earlier books, and for a reason not far to seek. In attempting to write of English society — and particularly of a section of that society with which he had no intimate associations — he exceeded his powers, and allowed the journalist in him to get the better of the artist. But all the devices of the most resourceful and inventive journalism

make a poor substitute for observation, and no amount of reading or talking about people, however earnestly or cleverly done, will suffice for depicting them as the novelist should. The lords and ladies of this novel are lay figures merely; they are sketched from the outside and at a distance; they have nothing of the glow and the vitality of the figures in the author's American novels. Even the hero, in whose case something more closely approaching the creative effect has been reached, remains baffling and elusive; one never knows just what he thinks or what he is going to do. Nor is the story helped by the vein of didacticism that runs through it. A part of the narrative deals with a Ruskinian social system — the hobby of one of the minor characters — but of this we must say that either too much or too little is made. We cannot find out whether or not the author believes in it, yet the prominence given it warrants a reader in asking the question. What we have said should not be taken as a condemnation of the story; we mean simply that it is by no means as good a story as Harold Frederic knew how to write. But it is always an interesting, and, in some of its episodes, a brilliant piece of narrative invention.

WILLIAM MORTON PAYNE.

HOLIDAY PUBLICATIONS.

II.

Mr. Eric Pape's drawings in Messrs. Houghton, Mifflin & Co.'s luxurious new edition of General Wallace's "The Fair God" are, like the novel itself, the result of imagination working upon the fruits of antiquarian research. Mr. Pape has been at great pains to secure for his pictures the highest degree of realism attainable. He has ransacked museums and libraries, and he has travelled widely in the countries in which the story is laid, retracing the steps of Cortes, and gathering with the aid of pencil and camera sketches and views of the relics of ancient Mexican civilization. Native Mexican Indians have served as models for the more imaginative and dramatic drawings. The decorative designs subserve the purpose of representing the arts and implements of the Aztecs, and of their tribal predecessors who inhabited Mexico and Central America centuries before their régime in ancient Anahuac. The initials in red and black have a good effect, and on the whole, considering the inherent difficulties of his undertaking, Mr. Pape must be said to have scored a decided success. The full-page pictures are of somewhat uneven merit, ranging from such fine ones as that facing page 40 of Volume I., to the comparatively weak example facing page 86 of Volume II. But the pictorial average is very creditable to Mr. Pape. Outwardly the volumes are gotten up in impeccable style, the chaste yet sufficiently decorative bindings being particularly good. The work ranks among the handsomest of the holiday publications of this year.

The high degree of success in the pictorial interpretation of a great book that may be attained by

the sympathetic and skilled illustrator saturated with the spirit of his author is exemplified in The Century Co.'s remarkable folio edition of "The Pilgrim's Progress" of Bunyan, illustrated by the brothers Rhead — George, Louis, and Frederick. The original designs of these pictures were exhibited in New York and London some time ago, and there was a general desire then to see them made popularly attainable in their present form. These strong drawings over which the spirit of allegory appropriately broods are really Bunyanesque — such drawings as the Inspired Tinker himself might have been glad to see wedded to his immortal text. The high average of merit is well sustained, though the artist's fancy seems to flag in the plates facing pages 66, 139, and 78, which seem relatively insipid. Notably good are the plates showing Vanity Fair, the home of "Pliable," "Talkative" on the ale-bench and in his household, the Slough of Despond. Hogarth himself might have drawn the Jurymen of Louis Rhead, and Doré could not have bettered George Rhead's "Giant Despair." Very felicitous are the personifications — "The Lord Luxurious," "Mr. Worldly-Wiseman," "The Lord Carnal-Delight," etc. There are thirty-six full-page illustrations, and seventy or more vignettes, together with a number of purely decorative designs, headbands, initials, marginal borders, etc., the whole printed in brown ink on rather heavy paper. There is an *édition de luxe* of this work, but the very moderate price of the regular edition puts these highly satisfactory illustrations within reach of all.

Of the seven historic trails that cross the great plains of the interior of this continent, the old Santa Fé route has the most stirring and romantic story. That story has already been picturesquely told by Colonel Henry Inman. Encouraged by the success of that work, he now puts forth a kindred volume containing the story of the second in interest of these primitive highways of the far west, "The Great Salt Lake Trail" (Macmillan). Col. W. F. Cody, popularly known as "Buffalo Bill," is joint author of the volume, and his quota has at least the distinctive merit of being drawn mainly from its narrator's own experience. The frontispiece, a capital photographic plate, shows the two collaborators bending over a chart of the storied route over which so many adventurous pilgrims made their way to the now populous valley of the salted inland sea. Most interesting, perhaps, of these pioneering adventurers were the Mormons; and to the trials of these sectaries during their arduous march Colonel Inman devotes some interesting, let us add charitable, pages. The Salt Lake Trail was also the route followed by the expeditions of Fremont, Stansbury, and Lander, and by the famous Pony Express, with its lumbering colleague, the Overland Stage. It is to the annals of the Trail in this its romantic period, long before a railway through the wilderness of sage-brush and alkali dust was thought possible, that Colonel Inman's story is devoted. It is hardly proper to call it a story: it is rather a collection

of stories — an informal conglomerate of frontier yarns and pen-pictures of frontier characters. The work has little claim to literary style; it is essentially history in the rough, and fixes for the use of the future historian the salient features of a phase of peculiarly American life and manners now fading into history. The echoes of that stirring period are already dying; for America is preëminently the land of change. "The Great Salt Lake Trail" is a book that Young America, especially, will relish and profit by. It contains seven full-page illustrations by F. Colburn Clarke, together with many rather roughly executed cuts in the text. A map of the Trail is of course included.

If we should ever have an Omar Khayyâm Club in America, Mr. Nathan Haskell Dole should be made its president by acclamation. His "Variorum" edition of Omar, so comprehensively planned and so skilfully edited; his "Bilingual" edition, so happily conceived and so prettily executed; and now, the holiday edition edited by him for Messrs. L. C. Page & Co., are titles to the aforementioned presidency such as no other American could offer. (We do not mention Mr. Vedder because he lives in Rome.) The edition to which reference has just been made gives a full reprint of the first, second, and fifth versions of the quatrains, together with the variants found in the two others. It includes the regular FitzGerald essay and notes, besides an introductory paper and other apparatus supplied by the present editor. The volume is beautifully printed and bound, and has for illustrations, besides the frontispiece portrait of FitzGerald, twelve original photo-etchings by Mr. Gilbert James and Mr. Edmund H. Garrett. Mr. James adopts a decorative style of design, which proves effective. Mr. Garret, on the other hand, resorts to romantic idealization, and achieves prettiness in every case, and something more than prettiness in the cases in which he allows himself to be influenced by Mr. Vedder's work. In other words, he is best when he is frankly imitative. There is no more charming book than this offered for the holiday season.

One of the most sumptuous and sterling of the solidier publications of the season is the new illustrated edition of Mr. John Fiske's "The Beginnings of New England" (Houghton). Of the original merits of Mr. Fiske's standard historical study we need not speak; and of the pictorial element now added little need be said beyond stating that the governing principle of illustration is the sound one followed in the same author's "The American Revolution." In the newer work, as in the older one, the pictures are real lights on the text, and absolute and material additions to the graphic quality and historical richness of the work. In the matter of portraits the present volume unavoidably falls somewhat short, in point of comprehensiveness, of its well equipped predecessor, for the reason that in a number of cases authentic originals are lacking. We miss, for instance, from Mr. Fiske's interesting gallery such worthies as William Bradford, Roger

Williams, and Thomas Hooker. On the other hand, there are a few agreeable surprises in the way of hitherto unpublished portraits — notably an attractive one of Goffe, the regicide. Very interesting are the photographic reproductions of quaint title-pages, facsimiles of notable documents and sign manuals — among the latter the “marks” of Miantomo, of Uncas and Squaw, of King Philip, etc. But we cannot attempt here to convey a fair notion of the pictorial scope and interest of this noble publication. The portraits are mainly full-page photogravures, which serve at once to embellish and illustrate this well conceived, elegant volume.

The title of Mrs. Mary Knight Potter's tasteful little book, “Love in Art” (L. C. Page & Co.), has afforded a wide scope of choice in the matter of illustration. There are thirty-six plates in all, and the subjects have been well selected. The bulk of the pictures are photographic reproductions of well-known masterpieces, such as the Venus of Melos, the Cupid of Praxiteles, Correggio's Education of Cupid, Da Vinci's Mona Lisa, Botticelli's Birth of Venus, etc.; but the inclusion of such works as The Lovers by Mrs. Kenyon Cox, Thumann's Springtime of Love, Brush's Mother and Child, and Millais's The Bride of Lammermoor, indicates at least some independence of taste on the author's part, and imparts a popular flavor to the book. A taste that might find Botticelli unpalatable will find its account in Millais and Thumann. The author writes intelligently for the behoof of the general reader, with whom this comely volume should find ready acceptance. The handsome print and delicate binding are especially noteworthy. — The same firm publish in similar style Mrs. Clara Erskine Clement's “Angels in Art.” This popularly instructive and attractively illustrated book sustains Mrs. Clement's reputation as a discriminating and well informed writer in her chosen field. The illustrations are selected with irreproachable taste. There are thirty-four of them in all, and nothing is included that the judicious reader is likely to wish away. This publication is certainly among the prettiest as well as the soundest moderate-priced art books on our list.

A handsome book packed with information as to the household economy of Colonial times is Mrs. Alice Morse Earle's “Home Life in Colonial Days” (Macmillan). The work is mainly and essentially an antiquarian account of the tools, implements, and utensils, as well as the processes, of Colonial domestic industry; and it is full enough to serve as a moderate encyclopædia in that kind. The feature of the book, it is perhaps fair to say, is the illustrations; and a glance over the long list of these is enough to show to our modern view how remarkably self-sustaining and self-sufficing in respect of its material needs the Colonial family was. Nearly everything worn or used was made at home. The “boughten” article was a comparative rarity; and the daughter of the well-regulated household was necessarily mistress of a score of small handicrafts. Mrs. Earle's pictures are in every case, as she tells us, “from real

articles and scenes, usually from those still in existence—rare relics of past days. . . . Many a curious article as nameless and incomprehensible as the totem of an extinct Indian tribe has been studied, compared, inquired about, and finally triumphantly named and placed in the list of obsolete domestic appurtenances. From the lofts of woodsheds, under attic eaves, in dairy cellars, out of old trunks and sea-chests from mouldering warehouses, have strangely shaped bits and combinations of wood, stuff, and metal been rescued and recognized.” This useful and attractive book, with its profuse and interesting pictures, its fair typography, and its quaint binding imitative of an old-time sampler, should prove a holiday favorite.

A pretty book with a “catchy” title, that will undoubtedly prove a prime favorite this season, is Mr. Alexander Black's “Miss America” (Scribner), a collection of pen and camera sketches of types of the American Girl. Mr. Black appears to have more than a speaking acquaintance with his subject. He writes cleverly and with a vein of shrewd philosophy; and he is plainly an adept with the camera. The pictures are decidedly attractive — of course. They strike us as a fairly representative lot; and we commend them to the American young man for careful inspection. They will refresh his patriotism, and make him glad that he was not born elsewhere. Outwardly, the volume is most enticing — the prettiest and daintiest possible gift-book for Miss America herself. The cover is of pale-blue, with a medallion design showing one of the author's most bewitching types.

In his interestingly illustrated book entitled “Woods and Dales of Derbyshire” (G. W. Jacobs & Co.), the Rev. James S. Stone tells of his summer ramblings in that storied English county during the summer of 1892. Dr. Stone started on his tour with the mental equipment necessary to its full and intelligent enjoyment. He saw what was best worth seeing, and he writes suggestively and entertainingly, and with the due sprinkling of anecdote. We commend the book especially to tourists in the county described. It will serve both as guide-book and companion. There are a number of half-tone photographic plates of fair interest and quality.

One of the most distinctive of the season's gift-books is Mr. Hamilton W. Mabie's graceful literary fantasy, “In the Forest of Arden” (Dodd), decorated by Mr. Will H. Low. Mr. Low's decorative work, head and tail pieces, scattered sprays and garlands of leaves and flowers, marginal borders, etc., all printed in light-brown ink, is perhaps the best of its class this season. The clever full-page designs are conceived in the spirit of the text. We have nothing but praise for this specimen of delicate, artistic book-making.

Replete with tender Christian sentiment and singularly in harmony with the spirit of the great Church festival is Dr. Henry Van Dyke's delicately fancied Christmas legend of “The Lost Word” (Scribner). The scene is laid in Antioch in the time of the eloquent John, famous in Church his-

tory as Chrysostom. The hero of the tale is Hermas, one of the golden youth of Antioch, converted by John, and in consequence disinherited by his father, the rich pagan, Demetrius. The story turns upon the lapse of Hermas into paganism, and his eventual return to the fold of the faithful. The "Lost Word" is "God"—a precious talisman that is completely erased from the memory of the youth during the period of his apostasy, through the arts of the pagan sorcerer Marcion, yet sorely needed at intervals of despair and threatened bereavement, when the echo of a prayer struggles to his lips. He can utter his petition, indeed—but to whom? He gropes vainly in memory for the "Lost Word," until it is too late. The story closes with the appearance of Chrysostom at the bedside of the child of Hermas, who has been thrown from his father's chariot during the races at Hippodrome. Hermas, heart-broken, is praying that the boy's life may be spared; but again the precious word eludes his memory. Chrysostom supplies it, just as the soul of the little sufferer is about to take flight; and the prayer is answered. The story is gracefully told, and the allegory is not too obtrusive. The volume is chastely decorative in style, and contains four pleasing photogravures after the designs of Mr. Corwin Knapp Linson.

The delightful Dent edition of "The Ingoldsby Legends" (Macmillan) should prove one of the season's favorites. The several series are handsomely printed in one handy octavo volume, which is prefaced by a brief introductory sketch of Barham by Mr. F. J. Simmons. The illustrator is Mr. Arthur Rackham, and he has made the most of his excellent opportunities. There are fourteen full-page plates in colors, and ninety-five vignettes in black-and-white. Mr. Rackham's work is very spirited, some of it (notably in the text cuts) being quite up to the work of the older tribe of illustrators on wood—"Phiz," Cruikshank, and the rest. Mr. Rackham has taken pains to understand his author. The half comic, half gawsome spirit characteristic of Barham's curious medley is perfectly caught, and altogether Mr. Rackham's pictures form a needed and welcome condiment to these old favorites. The book is manufactured in the usual flawless taste of its publishers.

One of the pretty books that come to us from time to time with the imprint of the Roycroft Shop is entitled "Love Letters of a Musician," and Miss Myrtle Reed is the author. It is a series of rhapsodical outpourings, addressed to his lady love by a young violinist, and filled with dreamy and tender passion. Their secondary theme (for love is the first) is not so much music as nature, and the writer seems to spend his spare hours in the woods and fields, watching the annual procession of harvests and flowers, and finding in them a new inspiration for both his art and his love. An excess of sentimentality sometimes mars the writing, and Miss Reed has not yet learned to avoid certain desperately hackneyed words and phrases, but the feeling

of her book is sincere, and her observation of nature singularly truthful. She is a young woman from whom excellent work may be expected, a prediction that we make with a confidence based not only upon the present production, but also upon a few stray poems to which her name is attached, and which we have noticed in periodical publications here and there.

A brace of notably tasteful little volumes, either or both of them forming a suitable and modest gift for a friend of musical tastes, are Mr. Louis C. Elson's "Great Composers and their Work," and Mr. Henry C. Lahee's "Famous Singers of To-Day and Yesterday" (L. C. Page & Co.). Mr. Elson gives a series of brief biographical notices, well spiced with anecdote, of noted composers, beginning with the earliest ones known to fame, and running the gamut in chronological order down to the notabilities of the present day. The same description will serve, *mutatis mutandis*, for Mr. Lahee's book. Both authors write pleasantly and intelligently—but one is surprised to find Mr. Elson speaking of one of his musical worthies as "the first party who fairly deserves," etc. The italics are ours. The volumes are finely printed on good paper, and each contains a generous quota of well-executed portraits. The bindings in maroon and gilt are especially rich and well designed.

Mr. Orson Lowell is the illustrator of the Macmillan Co.'s holiday edition of Mr. James Lane Allen's fine story, "The Choir Invisible." Mr. Lowell's pictures consist of eight washed drawings reproduced in photogravure, and a number of pen sketches, full-page and vignette. Except in one or two cases (notably the strong plate facing page 68) the wash drawings lack depth or distance, but the general effect is pleasing, and altogether the pictures should enhance the reader's enjoyment of the book. The text is fairly printed on smooth paper, and the cover design of conventionalized flowers is graceful and effective.

Dr. Theodore F. Wolfe's pleasant volumes about the homes of famous authors have won so much favor, and deservedly, that he has prepared a new collection of studies in similar vein. It is entitled "Literary Haunts and Homes" (Lippincott), and is devoted to American authors—Mr. Kipling being dragged in by virtue of his temporary sojourn in Vermont. The "haunts" of Poe, Bryant, Cooper, Whitman, and many others, are described, and four engravings provide the text with illustrations.

An elegant and suitable gift to a clerical friend will be found in the two rather sumptuous volumes entitled "The Cathedrals of England" (Whittaker). Each volume contains a series of historical and descriptive papers on England's most famous minsters, liberally illustrated with pen-drawings by Mr. Herbert Railton and others. Volume I. opens with a characteristic paper by Archdeacon Farrar on Westminster Abbey, which is followed by briefer accounts of Canterbury, Durham, Wells, Lincoln,

Winchester, and Gloucester Cathedrals, by Canon Freemantle, Canon Talbot, Mr. S. M. S. Pereira, Dr. Venables, Canon Benham, and the Dean of Gloucester, respectively. Volume II. is devoted to St. Paul's Cathedral, York Minster, St. Alban's Abbey, and Ely, Norwich, Salisbury, Worcester, and Exeter Cathedrals. The volumes are richly bound in purple and white cloth stamped with a suitable design in gilt, and are enclosed in stout slip-covers.

The Macmillan Co.'s comely two-volume edition of Cooper's "The Last of the Mohicans," with twenty-four colored plates by H. M. Brock, forms a very acceptable gift-book for a boy, as well as an attractive medium through which the older reader may renew his acquaintance with this old favorite of romantic fiction. Print and paper are good, and Mr. Brock's designs are pleasing, and not so determinedly realistic as to be out of harmony with his author. The cover is dull red, with a notably good side ornament in gilt and black.

"Cathedral Bells" (William R. Jenkins) is a copiously illustrated flat oblong volume containing a detailed account, by the Rev. John Talbot Smith, of that striking architectural exotic, St. Patrick's Cathedral of New York. Mr. Walter Russell is the illustrator, and he has supplied a liberal number of plates that should interest the class likely to be attracted by the volume. Besides views of the Cathedral, exterior and interior, there are a number of portraits of prominent ecclesiastics—Archbishops Hughes, McCloskey, and Corrigan, Rectors Quinn, Lavelle, etc. The wide margins are decorated with details of architecture and mural and window painting, knick-knacks of ecclesiastical dress and equipment, etc. The liberal tone of the text will commend the book to Protestant readers, who will find it an instructive and intelligent account of the noble pile that lends an element of antique dignity and distinction to New York's magnificent thoroughfare.

New editions of the "Rubáiyát" have been legion of late, but we are nevertheless glad to welcome the *édition de luxe* of FitzGerald's translation just published by the Macmillan Co. The volume is a large octavo, bound in green sateen, with an elaborate cover design in gold. The quatrains are printed two to a page, each pair being enclosed by a striking decorative border, drawn by Mr. W. B. Macdougall, an artist whose work is prominent in more than one of the holiday publications this year. The designs have been engraved on wood, and the printing is done from the original blocks in a manner that could hardly be improved upon. The volume is issued in a limited edition of 1000 copies, and is dedicated to the members of the Omar Khayyám Club of London.

Bubbling over with fun and instinct with the sunny and jocund spirit of the artist is "The Frank Lockwood Sketch Book" (London: Edward Arnold), an oblong quarto containing a selection from the pen-and-ink drawings of the late Sir Frank Lockwood. The sketches are chance jottings, largely playful caricatures of well-known people, thrown off by the artist as the humor seized him. They remind one some-

times of Leech, but oftener of Thackeray; and they evince at their best considerable technical skill of the rough-and-ready order. But the best part of them is their unfailing good temper—their stingless fun at the expense of their author's associates. Indeed, so far as they are caricatures, they owe their preservation mainly to the care of the victims themselves, who were always the most eager competitors for their possession. The drawings were literally "*Fliegende Blaetter*," scribbled in note-books and diaries and on odd scraps of paper, and forgotten by everyone save their chance possessor. But they were well worth collecting, and the volume containing them is by all odds the cleverest and most original thing in its way this year. Among the American victims of Sir Frank's sportive pencil we note Mr. Cleveland and Mr. Olney, Mr. Depew, Mr. Edison, etc. Other drawings show Mr. Gladstone, Mr. Bartlett, Mr. Birrell, Mr. Chamberlain, Lord Coleridge, Lord Russell, the Tichborne Claimant, Mr. Balfour, and a host of legal lights under more or less amusing circumstances. Nor did the caricaturist spare himself. He is shown in the cover design as being run away with (in wig and gown) by a sorry nag, *à la* Gilpin, and evidently in anything but "merry pin." A reminiscence, probably.

The new volume (the third) of "Life's Comedy," published by Messrs. Charles Scribner's Sons, is as attractive and entertaining as either of its predecessors,—and this is saying a great deal. It is made up of drawings selected from the pages of "Life," the best of our humorous weeklies, and contains specimens of the work of some of the most prominent black-and-white illustrators of the day. For pure diversion, there is no other holiday book of the year that can compare with it.

By adding the element of color to Mr. Hugh Thomson's familiar illustrations of "Cranford," the Macmillan Co. have acceptably varied their edition of Mrs. Gaskell's delightful book. There are a hundred drawings in all, forty of them in colors, the rest in black-and-white. Mrs. Anne Thackeray Ritchie's preface is a welcome adjunct to this pretty and convenient edition.

The bizarre initial stanza that faces the title-page of Mr. Oliver Herford's clever booklet of humorous verse entitled "The Bashful Earthquake" (Scribner) indicates a larger and bolder fancy than is apparent in the body of the volume. The drop from the lines in question to such a bardic flight as the following, for instance, is sudden, not to say severe:

"The Bunnies are a feeble folk
Whose weakness is their strength.
To shun a gun a Bun will run
To almost any length."

But Mr. Herford's verses, we repeat, are clever, and so are his drawings, with which the pages are liberally peppered. There are forty-nine titles in all. The book is temptingly gotten up, and cunningly baited with a striking "earthquake" design in colors.

The Doubleday & McClure Co., in connection with Messrs. J. M. Dent & Co. of London, have begun the

publication of a "Temple" edition of Dickens, to be complete in 40 volumes. "Pickwick" is the first to appear, and the convenient form and enticing appearance of the three trim little volumes containing it tempt one strongly to re-read for the twentieth time or so this cheery and wholesome old favorite. The volumes are bound in Turkey-red flexible leather covers, and each contains a frontispiece in colors. The set, in its neat box, forms a timely and irreproachable Christmas gift.

Lapses of style and a vein of not very happy jocularity mar somewhat Mr. Elbert Hubbard's otherwise acceptable sheaf of biographical sketches entitled "Little Journeys to the Homes of American Statesmen" (Putnam). The book conveys, in a chatty, off-hand style, a fair amount of elementary information concerning the lives and opinions of such men as Franklin, Hamilton, Jefferson, Clay, Webster, Sam. Adams, etc. The volume is tastefully got up, and the publishers have been liberal in point of illustrations, which consist largely of portraits. The frontispiece is a notably good and well-executed likeness of Hamilton.

Messrs. Little, Brown, & Co. reissue in new form their excellent edition of Walton's "Complete Angler." Mr. Lowell's Introduction is retained, of course. This fine essay, the "Angler" proper, and Cotton's supplement on fly-fishing, are now included in a single delectable yet moderate-priced volume. Selected Notes are given at the back, as are the familiar Commendatory Verses on Izaak and his performance. There is an index, and altogether the edition is both comely and convenient. The old woodcuts are retained. The volume is of feathery lightness, and makes a pleasing show in its dainty cover of grass-green and gilt.

If you have a friend who is a golfer,—as of course you have,—you can hardly go amiss in selecting as a gift for him (or her) a copy of "The Golfer's Alphabet" (Harper). The humors of the "links" are cleverly brought out by both illustrator and rhymster—Mr. A. B. Frost and Mr. W. G. Van Sutphen, respectively. There is a rhymed couplet with a picture for each letter of the alphabet. Mr. Frost's "caddies" are especially funny.

"By the Still Waters" (Crowell), is a comely booklet of thirty odd pages containing what its author, the Rev. J. R. Miller, styles a Meditation on the Twenty-Third Psalm. Dr. Miller's piety is of a cheery and wholesome cast, and his meditations are judiciously mingled with some telling descriptions of Oriental scenery, of which the anonymous illustrator takes due advantage. There are eleven full-page plates and six vignettes, all nicely done. The book is neatly bound in pale green with cover-design in dark green and gold, and forms a pretty gift for a friend of pious turn.

Notably dainty and enticing are the two small volumes of specimens from the poets, entitled "Wit and Wisdom from Many Minds" (Putnam). The selections are made with taste and with commendable independence of judgment, and the best of the

humbler poets and the translators especially are not slighted. The text is finely printed on good paper, and pains have evidently been taken to secure accuracy. One disastrous misprint, however, we note, in Butler's description of Holland, which reads—

"A land that rides at anchor, and is moor'd;
In which men do not live but go abroad."

"Abroad," of course, should be "aboard." The volumes are choicely bound in light-green ribbed cloth with gilt lettering and tracery.

The Channing Auxiliary, a worthy philanthropic organization of San Francisco, issues each year a holiday pamphlet, or brochure, which makes its modest appeal, we trust not in vain, to discriminating buyers. This year the subject, and a very appropriate one, is the late E. R. Sill's poem on "Christmas in California," which appears with numerous illustrations and decorations from pen-drawings by Miss Helen Hyde. The tall, narrow leaves are of raw-edged hand-made paper, and the soft cover is of Japanese vellum ornamented with a graceful design in four colors showing two slightly conventionalized calla lilies with illuminated letters in the missal style. The drawings evince a delicate fancy and considerable artistic promise on the part of the illustrator.

Miss Kate Sanborn's "Starlight Calendar" (Houghton) is, properly speaking, a small anthology of striking extracts in prose and verse, a pageful of them for each day of the year. The collection is a promiscuous one. The authors represented range in philosophy from Plato to Joseph Cook and in poetry from Milton to Whitcomb Riley. Shakespeare and Eugene Field are excluded from Miss Sanborn's pantheon, while Thurlow Weed, David Swing, and Tupper are admitted. Helen Hunt is perhaps the writer most favored in point of space, while Immanuel Kant modestly brings up the rear with a line and a half. E. P. Roe is recalled from the shades, and there are several pagefuls of "Ian Maclaren." Auerbach figures grandly as "*von*" Auerbach. The prevailing cast of the selections given is the serious-edificatory, an effect which is not relieved by the fact that the compiler of the book thoughtfully appends dated blank pages whereon "to record the sacred days on which your friends have passed through death to life." Not a very cheery sort of a Christmas Calendar, we must say, but one providing abundant food for sober reflection.

A dainty volume that comes with a certain appropriateness at this season is Messrs. Little, Brown, & Co.'s new edition of "The Little Flowers of Saint Francis of Assisi," translated from the Italian and provided with a brief sketch of Saint Francis by Mrs. Abby Langdon Alger. The "Little Flowers" are legends of the Umbrian Saint and his disciples, and the book has long been a favorite with pious souls in Italy and France. The present translation was made in 1887, and we are glad to see it in its new setting. There are two plates, one after Morello's painting in the Milan Gallery, the other

after Giotto's quaint picture of Saint Francis's Sermon to the Birds.

There is a good deal of fun of the rough and popular kind in Mr. E. W. Kemble's thin oblong volume of drawings entitled "The Billy Goat, and Other Comicalities" (Scribner). The plates are divided in sets, each of which tells a story with a catastrophic ending that is usually of a painful or humiliating nature to the victim. The type is familiar to readers of the comic weeklies.

An age, like the present one, rather given to sneering at friendship and other primitive human sentiments as "obsolete," should find Mr. Hugh Black's pretty and modest book on "Friendship" (Revell) profitable reading. Mr. Black is a popular Scotch preacher; but there is no twang of the conventicle in his style. He divides his subject under nine headings, such as "The Miracle of Friendship," "The Culture of Friendship," "The Fruits of Friendship," "The Choice of Friendship," and so forth. These sub-topics are treated in a limpid, virile, and stimulating way, that makes one rather envy Mr. Black's parishioners — the fortunate congregation, by the way, of Free St. George's, Edinburgh. The volume is a very presentable little duodecimo, soundly made, and suitably decorated. The light-red border enclosing the text of each page has a pleasing effect, as has the binding of olive-green-and-gold ribbed cloth.

An odd looking booklet bound apparently in unbleached crash contains Mr. Kipling's popular ballad of "Mandalay," with drawings by Miss Blanche McManus. The drawings are printed in light red on tinted paper, and are nicely done. This "catchy" and not inartistic little production bids fair to score a success in its modest class this Christmas. (M. F. Mansfield & Co.)

A rather pretty publication which will doubtless find admirers is the "Marie Corelli Birthday Book" (Lippincott), compiled by Mr. M. W. Davies and illustrated by Messrs. Ernest Prater and G. H. Edwards. The drawings, which depict Miss Corelli's heroines, are fairly successful, and the extracts from her writings are carefully chosen. The volume is bound in bottle-green cloth, and the text is printed in light-green ink.

The "Chinese Children's Calendar," published by Mr. R. H. Russell, is one of the most attractive of the season. It consists of four drawings, handsomely printed in colors, of Chinese children in costume, made from life by Miss Bertha Stuart. — Mr. Russell also publishes the "Colonial Soldier Calendar," an effective design, printed in colors on heavy cardboard, that should find especial favor among the children.

Mr. William Doxey of San Francisco sends us the "Lark Almanac" for 1899 and a new edition of the popular "Purple Cow." Both of these attractive booklets are made up of pictures and verses originally contributed by Mr. Gelett Burgess to the pages of that entertaining but short-lived little periodical, "The Lark."

BOOKS FOR THE YOUNG.

II

Somewhat apart from the mass of books for boys is Mr. Edwin Pugh's "Tony Drum" (Holt). In the midst of the mediocrity and emptiness that are conjured up in the name of childhood, it is good to come upon a writer who has his hand on life. This story of the slums is the biography of the humpbacked son of a wandering flute-player; yet, with such temptations to sentimentality, the author is quite as plucky as his little hero. There is no sniffing, no exaggeration of the inevitable pathos. A kind of rugged simplicity is the note of the book. Its quality is expressed at once to the eye in the remarkable illustrations by Mr. William Nicholson; for the author is as much of an artist as the picture-maker, and there is an extraordinary sympathy between the drawings and the text. The personality of Michael Drum is as sharply presented in the frontispiece as it is in the story itself, and the single brief appearance of Tony's grandfather in the text brings him before us as vividly as does Mr. Nicholson's drawing. Tony himself is a creation, a real boy; and they are very genuine emotions and imaginings and heartaches to which we are bluntly introduced. There is tenderness underneath the author's admirable reserve, his heavy and rugged outlines; and it makes the sensitive and imaginative little cripple vivid to one's fancy. — From this to any other book in the group is a long descent. Mr. William O. Stoddard writes the conventional boy's story well in "Success against Odds" (Appleton). Perhaps some boy will like the successful Steve better than the hapless Tony, but ten years later his choice will be reversed. — Mr. J. T. Trowbridge also knows how to please the average boy, and in "Two Biddient Boys" (Century) his hero is a wonderful trick dog. He is the centre of the boyish pranks, and even takes an active part in them, to the endless delight of all boy lovers of dogs. — Mr. Herbert Elliott Hamblen gives us two books this year, but neither one of them is as interesting to boys as the stories of the building of railroads which he collected under the title of "The General Manager's Story." "Tom Benton's Luck" (Macmillan) tells of many adventures on sea and land; but somehow they are not convincing. The wrecks are too theatrical, and Tom's experience in the tropics bears no evidence of reality. In spite of his manifold adventures, Tom is never quite alive, and one is consequently rather indifferent to his success — even in the love affair, which seems hardly necessary in this kind of a book. — "The Story of a Yankee Boy" (Scribner), by the same author, has more of life and movement, though the hero's experiences are much more commonplace. They are not very pretty, some of them, but they are not unnatural to a boy with a good dash of original sin in him. — Colonel Henry Inman has a good subject in "The Ranch on the Oxhide" (Macmillan), but he uses it as a basis for hunting stories and battles with big game, rather than for the portrayal of ranch life. It is of the pioneer days in Kansas, however, that Colonel Inman writes, when wolves and panthers, buffaloes and Indians were more familiar to the ranchman than they are to-day. He tells about them with some dash and evident knowledge. — It is frontier life, also, which interests Mr. James Otis in "Dick in the Desert" (Crowell). He intimates that the story is a true one, and dedicates the book to "Dick," who certainly has the modesty and courage necessary to real heroes. His lonely journey across the Smoke Creek Desert in Nevada to procure

help for his wounded father is well described. — Mr. Otis's style is also good in "Joel Harford" (Crowell), where he finds his hero in one of the innumerable country boys who begin life in the city of New York. On the first day he is robbed of his small capital and thrown on the world. But he is plucky and industrious, and with the encouragement of two newsboy chums he makes a way and a place for himself. — A still more ambitious young American, Mr. Harry Steele Morrison, writes his own biography in "A Yankee Boy's Success" (Stokes); and a very unlovely and unpleasant sort of boy he seems to be. He interviews the Queen on the cover, the President in the frontispiece, and Mr. Chauncey Depew in the opening pages; and shows that combination of impudence and "enterprise" which, when he gets older, ought to make him a great "find" for some "yellow journal." — Mr. Hezekiah Butterworth's book of travel is quite different. "Lost in Nicaragua" (Wilde) continues the travels of the Frobershars, who last year wandered "Over the Andes," and relates especially the story of one of them who was lost in an ancient idol cave in his effort to capture a quetzal, the royal bird of the Aztecs. Many of the picturesque old legends and superstitions are introduced, and some of the history and peculiarities of a country which promises to have a special interest for Americans. — "Yule Logs" (Longmans) has the recommendation of being edited by Mr. G. A. Henty, and the Indian and tomahawk in the frontispiece will be enough, doubtless, to attract the average boy. The book is made up of a dozen stirring tales of adventure, by such well-known writers as Kirk Munroe, G. Manville Fenn, J. Bloundelle-Burton, and Mr. Henty himself. — A book for boys of a serious and studious cast of mind is Mr. John Trowbridge's "Physical Science at Home" (Appleton), in which amusement and instruction are combined in about the right proportions.

To the writer of books for boys there seems to be no place where they may not travel, and even the forbidding Klondike has drawn out two stories. Mr. E. S. Ellis's "Klondike Nuggets" (Doubleday & McClure Co.) is ornamented with many pictures by Mr. Orson Lowell, which, however, are badly printed. The story is an entertaining and well-written one, dealing with the experiences of two adventurous boys in search of gold. They have good luck and bad, but succeed overwhelmingly at the end. They do it a bit too easily, perhaps, for the good of boys at home who read the story. — Less rather than more than this can be said for Dr. Gordon Stables's "Off to Klondyke" (Crowell), dealing with similar material. — From this new and excited civilization, "The Lost City" (Estes), by Mr. Joseph E. Badger, Jr., carries us back to an old and calmer one. But we pass through some novel experiences to reach it. Carried in a flying machine into the heart of a tornado, we are whirled with it through space to come down finally upon the lost city of the Aztecs. An inhabited city it is, too, which makes the accounts of it an entertaining tissue of impossibilities. — Not less extraordinary is Mr. Charles Frederick Holder's discovery of a new field for youthful investigation in "The Treasure Divers" (Dodd). He equips a boat, like the Holland submarine torpedo boat, for the exploration of the depths of the sea. His picture of life in this larger world is interesting, and he asserts that, with the exception of the inevitable sea-serpent, the weird and terrible animals he shows us are scientifically accurate. It is a kind of natural history unusual to boys' books. — Another venture into the unknown is Mr. Skelton Kuppard's "Uncharted Island" (Nelson). The book

is so filled with action, and the island so loaded with treasure, that few boys will complain at any apparent lack of reality in the narrative. — The special charm of F. Anstey's book is effectually concealed under the title, "Paleface and Redskin, and Other Stories for Boys and Girls" (Appleton). Instead of the blood-and-thunder article that we expect, we find a clever and laughable little story of mimic warriors and the discomfiture of their boastful general. The real boy and girl are present in all of the stories, and they talk as they do in life. And the author's irony is launched against priggishness and affectation, and kindred faults, of which young people are sometimes rather proud. The stories are funny to the old as well as to the young, and they have a way of enforcing wholesome lessons without seeming to do so. Mr. Gordon Browne's pictures rise to the cleverness of the text.

Mr. Rupert Hughes has written a new kind of boys' book in "The Lakerim Athletic Club" (Century). He tells how twelve sturdy boys learn to play football; and then, as that game does not last all the year, he teaches them skating, bicycle polo, golf, and many another sport. But the best of it is that the boys are very much alive and are individualized with a good deal of skill. Tug and Bobbles and Sawed-off would appeal to any boy who has a wholesome love of athletics. — For these also is "The Boys of Fairport" (Scribner), written by Mr. Noah Brooks. It was originally published as "The Fairport Nine," but as several new chapters, dealing with adventures outside the baseball field, were introduced, the name was changed. — In "The Boy Mineral Collectors" (Lippincott), Mr. Jay G. Kelley, M.E., invites the attention to a new, profitable, and absorbing source of amusement. Under the thin guise of a story, the book contains much useful information about the nature of minerals. Its value is increased by a good index. — Miss Effie W. Merriman's "Sir Jefferson Nobody" (McClurg) is guiltless of any intention to instruct. It is a prettily written story about a young fellow who does many generous things and finds that in the long run they pay better than selfishness. — "Chilhowee Boys in Harness" (Crowell), by Miss Sarah E. Morrison, is the last in the Chilhowee series, and follows the fortunes of the youngest son of Parson Craig in the middle of the century. — "Chums at Last" (Nelson), by Mr. A. Forsyth Grant, is a story of English school life, and a jolly good story it is, too. There is a great deal of human nature in this crowd of boys, and their simple quarrels and difficulties are much more interesting than if they were prowling in the wilds of Asia or Australia. — They are but simple adventures, also, in "The Widow O'Callaghan's Boys" (McClurg), by Miss Gulielma Zollinger, but they are pleasant to read of. The seven boys, whom the widow trains to be good and useful men, are as plucky as she; and they have a good bit of the Irish loyalty as well as of the Irish brogue. The pictures, by Miss S. Crosby, are good. — Miss Julia Magruder takes a rather sentimental view of life in "Labor of Love" (Lothrop), but she serves it up prettily. — "The Young Supercargo" (Wilde), by Mr. William Drysdale, is a new volume in the "Brain and Brawn Series," and takes its hero on many long voyages. — In "Six Young Hunters" (Lee & Shepard), Mr. W. Gordon Parker relates the adventures of the Greyhound Club with game and outlaws in Indian Territory. — "The Young Bank Messenger" (Coates), by Mr. Horatio Alger, Jr., is also invaded by outlaws, and very stilted and impossible persons they prove to be. — Mr.

Kirk Munroe has a new and exciting subject in "The Copper Princess" (Harper). His hero leaves college to find that his fortune has disappeared with the exception of an interest in a Lake Superior mine. Though the mine is said to be worthless, he determines to find out the facts for himself, and he has an active time of it in learning the business and retrieving his fortune. Between the miners and the smugglers there is plenty of fighting, but it all makes for success in the end. The success is almost too complete, indeed, to be real. The cover of the book is capital, and there are good illustrations by Mr. W. A. Rogers.—Mrs. Gertrude Atherton is nothing if not picturesque in her story of "The Valiant Runaways" (Dodd). The scene of action is early California, and Roldan Castañeda is the hero. His flight to escape the conscription is the motive of the plot, but he proves, pluckily enough, that he was not afraid of fighting. His valiant deeds are rather theatrical, and they do not quite convince the reader, as they seem to have convinced Mrs. Atherton, that he was born to be a leader of men. In spite of some forced and twisted English, there is much life and color in the book.—Will Allen Dromgoole, who is even more prolific this year than Mr. Henty, has written three more books for boys. One is a tale of "A Moonshiner's Son" (Penn Publishing Co.) who, in spite of fate, is a good boy, almost preternaturally good. But his story is well told, and contains the figure of a kind old country storekeeper, which is the best thing in it.—If one can recover from the shock produced by the cover, with its impossible boys against an impossible landscape, of "Three Little Crackers from Down in Dixie" (Page), by the same author, an entertaining story of the Florida wilderness will be found. The adventures of these boy pioneers are chiefly with alligators and wild-cats and such undesirable companions.—In "The Fortunes of the Fellow" (Page), Will Allen Dromgoole tells the story of a waif who finds a father, and whose gradual transformation under the loving care of the old blacksmith is pleasant to read about. The author tries a bit too obviously to exert a moral influence, but he has a sense of character which makes up for it.—Mr. James Barnes has written a life of Oliver Hazard Perry under the title of "The Hero of Erie" (Appleton). It is more exciting than any novel and better worth reading. Mr. Barnes describes the battle of Lake Erie in a way to make it impossible to forget. The pictures are capital, some of them being taken from old engravings.—Mr. Edward Stratemeyer is much more sensational and less true in "A Young Volunteer in Cuba" (Lee & Shepard). It is up to date, but that is about the best that may be said of it.

Several tempting dishes are placed before the very little boys this year. "Little Mr. Van Vere of China" (Estes), by Mrs. Harriet A. Cheever, is pleasant to the taste, with its pretty illustrations by Miss Etheldred B. Barry. It is the story of a little fellow who becomes a stowaway in the ship of a jolly old captain. The boy is a bit too good, perhaps, and his lot is made unnaturally smooth; yet the story is rather pretty.—Lucas Malet has woven a charming little story about the experience of "Little Peter" and his cat. They are French, both of them, and very wise and simple; and their biography is written with so much grace and delicacy that none of us are too old to enjoy it (Crowell).—Will Allen Dromgoole gives us two attractive little books. "Hero-Chums" (Estes) shows the friendship between an old man and a very little chap, and ends with the great sac-

rifice made by the one for the other.—"A Boy's Battle" (Estes) has an older fellow for its hero; the story centres in his struggle with his conscience, which ends in highly melodramatic fashion with the victory of conscience and the boy's confession in open court.—Mr. Homer Greene's story of the Pennsylvania coal-miners, "The Blind Brother" (Crowell), which won the "Youth's Companion" large prize in 1886, is brought out in a new edition.—There is a new edition also of Hawthorne's "Grandfather's Chair" (Crowell), which is perennially interesting.—And the list closes with Mrs. C. F. Fraser's "Master Sunshine" (Crowell), which is written with the best intentions in the world, made a bit too manifest.

To the girls, providence has been generous in books this year, but generous in number rather than in quality. The rule still holds that it is better for a girl to read her brother's books than her own. Even at the worst, his have a certain virility which is more wholesome than the flabbiness so common in hers. It is only the exceptional writer who is able to avoid sentimentality in writing for girls. Some authors handle it well, and thus mitigate the offense; but in one form or another, in a perverted view of life if not in actual love-making, it will slip in. There is something of it even in Mrs. Ewing's "Daddy Darwin's Dovecote" (Estes), though here there are touches of beauty and of real life. But Mrs. Ewing found her place years ago, and there are many to welcome this new edition, with its pretty drawings by Miss Etheldred B. Barry.—Mrs. Laura E. Richards was unfortunate enough to do a fine thing in "Captain January," which makes each successor a disappointment. "Margaret Montfort" (Estes) is a readable story about the efforts of one of the "Three Margarets" to keep house for her uncle. The motive is rather thin even for a girl's book, and the aggressive cousin who interferes is a bit too aggressive to be natural.—A delightful cover by Mr. George Wharton Edwards attracts one at once to "A Little Colonial Dame" (Stokes), by Miss Agnes Carr Sage. And its quaintness is carried through the story. It is more Dutch than American, this tale of old Manhattan, and it suggests rather charmingly the transformation of the one into the other. Some of the climaxes are highly melodramatic, and the Dutch dialect and the quaint old English are insisted upon rather strongly. Yet the picture is novel and interesting, love-making and all. The illustrations, by Miss Mabel Humphrey, are pretty but characterless.—In "A Little New England Maid" (Lothrop), Mrs. Kate Tannatt Woods tries to carry one back to another section of the colonies. But she is too obviously of the present in dealing with the past; one is too conscious of the author to believe in her story. And there is a prodigious deal about love and marriage, which is not interesting enough to be justifiable.—Mrs. Amanda M. Douglas carries one down to a somewhat later date in "A Little Girl in Old Boston" (Dodd). Her story, which ends with the inevitable marriage, is written for older girls with sweet simplicity. Doris is an attractive little woman, who is also good and wholesome. It is the kind of book that many girls will like, though it is very far from being a work of art.—Mrs. Douglas's popularity is attested by the appearance of the seventh volume in her "Sherburne Series" (Dodd). "Sherburne Girls" is a good book of its kind. Plenty of things happen, and the girls make the proper sacrifices and do good to their neighbors; yet the story is never very close to the actual and real, and a girl who is old enough to read it could spend the time much more profitably and happily with Thackeray or

Scott. — Under the title of "Hester Stanley's Friends" (Little, Brown, & Co.), Mrs. Harriet Prescott Spofford has published a collection of short stories about girls. They are simply and prettily written, without pretension or gush. And if the goodness of some of these children is almost superhuman, still Mrs. Spofford has a way of making it seem natural. The moral effect of the book is all that the most careful mother could desire; which makes it a pity that the pictures are so bad. — They are not bad in "Katrina" (Wilde), for Mrs. Alice Barber Stephens knows how to draw. The story is written by Miss Ellen Douglas Deland, and is of much the same calibre as Mrs. Spofford's work. The style is excellent, and the story interesting without sentimentality. Without being phenomenal, Katrina is attractive, and her life in town and country is exciting enough and yet simple and natural. This is one of the best of the books for girls. — Miss Evelyn Raymond, in "Among the Lindens" (Little, Brown, & Co.), tells the story of a little girl who in some mysterious way saves an old man from being run over in the streets of New York. The old gentleman turns out to be eccentric, and takes it upon himself to act as her special providence. The first result is an enormous basket of chrysanthemums, the price of which the author is considerate enough to tell us. And the other results may be imagined, though not the merit which the author succeeds in putting into her narrative. — In "The American Girls' Handy Book" (Scribner) the Misses Lina and Adelia Beard have sought to do for girls what has been so successfully done for boys by their brother, Mr. Dan Beard, in his well-known "American Boys' Handy Book." The present work is carried out on the same general lines, and provides an interesting collection of games and amusements. It is well-illustrated, and should prove fully as popular as its predecessor.

Mrs. Elizabeth W. Champney continues her popular series with a timely book called "Witch Winnie in Spain" (Dodd). It is illustrated with reproductions of great paintings by Velasquez, Fortany, and Rieo, which alone are something of an education. The text includes much instruction about great men and great deeds in its description of the rambling tour of these young girls through a beautiful country. It is written in a varied and entertaining way, though without originality. — It is even a longer journey that is taken by two little girls in "The Musical Journey of Dorothy and Delia" (Crowell), by Mr. Bradley Gilman. They are carried far off into Music-Land, where the treble elf turns into an old woman, and the bass elf into an old man with a twinkle in his eye, and the notes come to life and dance about in the merriest way. Under a gay and fanciful disguise, the book contains a good deal of practical instruction for beginners in music; and it might give them a new imaginative interest in the necessary drudgery. The book has some charmingly clever pictures by Mr. F. G. Attwood. — In quite a different way, there is character also in the illustrations by Miss Ellen B. Thompson for "Twixt You and Me" (Little, Brown, & Co.). Miss Grace Le Baron writes the stories, which are pretty but rather commonplace, and the poems, which have less of the one quality and more of the other. There are some graceful decorations by Miss Katharine Pyle. — A new edition of Mrs. Mary Mapes Dodge's "Irvington Stories" (Wm. L. Allison Co.) will be welcomed by all those children, now grown gray and dignified, who loved these stories of old, especially with the original illustrations by F. O. C. Darley. Other

stories have been added, but Captain George, "Old Pop," and Po-no-kah are still here, and Mrs. Dodge knows how to make them delightful. — The moral of "A Little Turning Aside" (Jacobs), by Miss Barbara Yechton, is a trifle obscure, but in life also the moral is not always easy to see. Duty is a large word, and sometimes it does not lie in the most obvious direction. According to Ibsen, the development of the individual has the first claim, and there are others also who would justify Hetty's desertion of her aunt in this little book to go to New York and study art. Her success, interrupted by her sudden blindness and the resulting enriching of her character, makes quite an absorbing story. It is well written, and the persons of the play have some individuality and are faultily human. The cover of the book in white and reds, is capital.

A German story is a rather interesting interlude, it is so different in character, so genuinely outspoken, and so frankly sentimental. "An Obstinate Maid" (Jacobs) is translated from the twenty-first edition of the novel by Emma von Rhoden, by Miss Mary E. Ireland. And it is a rather interesting story of the transformation of an untamed girl who is sent to boarding-school. The story is a little too rapid, perhaps, and too complete, and it winds up in the inevitable love-affairs; but the girls are given a few wholesome faults as a concession to the frailty of humanity. — Miss Julie M. Lippmann's "Dorothy Day" (Penn Publishing Co.) is also a story of school pranks and home sacrifices. It is harmless enough and pretty enough, too, in spite of the highly sensational picture of the rescue of a young girl from the back of an astonishing runaway horse. The episode is quite as impossible in the text as in Miss Waugh's drawing, but the rest of the story is not so bad. — It is refreshing to find a really charming little book about college life, in "Three Freshmen" (McClurg), by Miss Jessie Anderson Chase. One of the three freshmen is from Boston, another from Virginia, and the third from Chicago; so there is variety enough to give interest to their meeting at Smith College. The writer differentiates the characters admirably, and there is a delightful sparkling gayety in her treatment of them. It is one of the most breezy and wholesome of this year's books for girls. — The sub-title of Miss Anna Chapin Ray's "Teddy, Her Book, a Story of Sweet Sixteen" (Little, Brown, & Co.) is rather prejudicial, but the story is not so bad as one might expect. Most of the sentimentality is confined to the last chapters, and there is a good deal of truth in the descriptions of Teddy's trials and ambitions. The talk of the children is lively and natural, but the book is handicapped with ridiculous pictures. So many of the pictures which appear in these books for the young would be more attractive if they were invisible. — "Everyday Honor" (whatever that may mean) is another incipient novel, or another novel for incipient intellects. It is very diffuse and very talky, but if one doesn't mind that, it is pleasant enough (Jacobs). — Miss Mary F. Leonard's "The Story of the Big Front Door" (Crowell) is much more wholesome. They are simple and harmless pranks that these children play, and the author describes them with sympathetic vivacity. — Miss Jessie E. Wright's "Odd Little Lass" (Penn Publishing Co.) is a perverse and naughty child, but a plucky and clever one nevertheless. Her experience in a "Home," followed by life with several people who wish to adopt her, is the basis of the book. — "As in a Mirror" (Lothrop) is another of the "Pansy books," by Mrs. G. R. Alden. But the characters grow up and

become hopelessly stilted and sentimental.—“Katie, a Daughter of the King” (Jacobs), by Miss Mary A. Gilmore, is too obviously written for Sunday-schools. In spite of its pretty cover, there are not many of us who can endure such insistent and relentless virtue.—Miss Martha Finley continues the “Elsie Books” (Dodd) with “Elsie on the Hudson,” and continues also the instruction which is mixed up with that young woman’s experiences.—“Pauline Wyman” (Lee & Shepard) is by another writer who is familiar to the rising generation, Miss Sophie May. Her heroine is a New England girl, whose character is developed through many trials, none of them so great, however, as the cover of this book.

There are several books, also, about very little girls, and none is more attractive than “The Princess and Joe Potter” (Estes), with its clever illustrations by Miss Violet Oakley. Mr. James Otis has written a charming little story about this Princess of three, who was lost, and the little fruit-vender, who found her and cared for her through adversity. The boys of the story are lively, spirited, and big-hearted, and Mr. Otis likes and understands them. And it is easy to see why Joe Potter loved the Princess.—The hero of “Denise and Ned Toodles” (Century), by Miss Gabrielle E. Jackson, is a pony; but he is much more intelligent than most heroes. His little mistress teaches him many things, but he teaches her more, and we can learn all about them both in this lively narrative.—“Marjory and her Neighbors” (Lothrop), described by Miss Louise E. Catlin, are little people, but they have very good times in the country town they live in. Yet their story is rather long and quiet for such restless mites.—“Dear Little Marchioness” (Crowell) has an introduction by Bishop Gailor, who describes it as the story of a child’s faith and love. The scene is laid in the South, and an old negro is a prominent figure.—A charming little autobiography of a canary-bird is concealed under the title of “The Strange Adventures of Billy Trill” (Estes), by Mrs. Harriet A. Cheever, and a very blithe and merry little bird he proves to be.—It is a bit of a kitten who is the centre of Miss Blanchard’s “Kittyboy’s Christmas” (Jacobs); but even this book for wee girls winds up with a love-affair.—“The Story of Little Jane and Me” (Houghton), by M. E., has the advantage of a quaint and lovely cover. And it has the further advantage of being gracefully written, with much tenderness and charm, but without a trace of sentimentality. It is full of a true childish *naïveté*, which is rarely found in books.—In “Rare Old Chums” (Estes), Will Allen Dromgoole has written the story of the friendship between a little girl and an old man.—“Ruth and her Grandfather” (A. S. Barnes & Co.) has much the same theme. The verses it begins with are bad, but the story is better, and it is decorated prettily by Mr. Edward B. Edwards.

The ingenuity which goes into the making of picture-books has not yet been exhausted, and some of the later ones of the season are exceedingly clever. The charm of its cover and colored pictures permit “Alice in Wonderland, A Play” (Dodd) to be classed among them. Mrs. Emily Prime Delafield has arranged Lewis Carroll’s inimitable stories into a drama, which is delightful to read and doubtless would be still more delightful in the performance. It was presented originally at the Waldorf Hotel in New York for the benefit of the Society of Decorative Art, and made a success great enough to warrant this publication. The adaptation has

been so well done that none of the flavor of the original is lost. It would be hard to find a more amusing play for children to act than this.—“The New Noah’s Ark” (John Lane), by Mr. J. J. Bell, has the advantage of a novel and highly decorative cover. It is a very ridiculous gallery of animals, somewhat after the manner of Edward Lear, but without his whimsical ingenuity. The verses are funny, however, and the pictures, in bright yellows and purples and reds, are still funnier. Some of the animals are imaginary, and the others are even more so. The elephant and the cow are the cleverest of these creations, but the effort to be funny is a bit too evident.—Mr. Oliver P. Tunk does the same kind of thing in “An Awful Alphabet” (Russell), showing his animals also “as they ought to be.” But these, too, are rather too absurd and impossible. More ingenuity is used in their construction than in Mr. Bell’s drawings, but for the real thing in this kind of work one must go back to Edward Lear.—The pictures by Mr. Frank Ver Beck in “The Arkansaw Bear” (Russell), have much more genuine humor, partly because they have some relation to reality. The character in them is irresistible, and one makes friends at once with “Bosephus and the Fiddle and the Old Black Bear.” It is a musical trio, and they go singing through the book until they make us who read about them sing too. The verses they improvise are very taking and appropriate to all occasions. The story is a clever one, written with a great deal of spirit.—There is no dearth of animals this year, and “Sybil’s Garden of Pleasant Beasts” (Russell), by Sybil and Katharine Corbet, is a diverting addition for little people. It is pure nonsense, but of an unexpected and ingenious sort. Imaginative little brains would love its whimsicalities. The beasts are even pleasanter in the pictures than in the story.—It is quite a different kind of beast that Mr. E. W. Kemble celebrates in “A Coon Alphabet” (Russell). Exaggerated as they are, his darkies are certainly funny, and he has a keen enough sense of the ludicrous to place them in very ridiculous situations. But in this book his humor is in its most obvious and least subtle stage.—“The Sambo Book” (Baltimore: Williams and Wilkins Co.), by Mr. Isaac Coale, Jr., deals with a member of the same race. With some idea of symbolism, probably, it is printed upon gray paper, and the clever drawings by Miss Katharine Gassaway gain much from the juxtaposition of black and gray. The stories are pretty, *naïve*, simple little tales about the unsophisticated Sambo.—One of the most attractive of the picture books is “New Mother Goose Pictures” (Russell), drawn by Mr. Chester Loomis. The familiar old verses are printed, and the pictures are very decorative and charming arrangements in black and white. They are not as imaginative as Mr. Maxfield’s Parrish’s of last year, but they have character, and they are artistic in the decorative use of flat tones. We learn how Simple Simon went a’ fishing, and how Tom the Piper’s Son stole a pig, with special delight.—Miss Emilie Poulsen’s “Child Stories and Rhymes” (Lothrop) is illustrated in a much more commonplace way by Mr. L. J. Bridgman. The verses are more commonplace, too, and even if they are “welcomed with delight by mothers and kindergartners,” we fancy that the children themselves will prefer good old Mother Goose. And they would be wiser than some of their parents think.—“Stories True and Fancies New” (Estes), by Mrs. Mary Whitney Morrison, is a book full of verses which also are intended chiefly for the kindergarten. They are well illustrated by Mr. L. J. Bridgman.

A few fairy books must be added to the list in our last number, and they are always welcome and nearly always healthful. Mr. Charles Robinson, who did such lovely things with Eugene Field's "Lullaby Land" last year, has decorated "King Long-Beard, or Annals of the Golden Dreamland" (Lane), by Mr. Barrington Macgregor. The work is admirably done, and prejudices one at once in favor of the stories, which turn out to be delicate and quaint enough to deserve their setting. — Mr. John Habberton, who made himself famous with "Helen's Babies," prints a clever book this year, called "With the Dream-Maker" (Jacobs). His little hero has a strange experience in discovering the country where dreams come from. He becomes the confidant of the dream-maker, and learns all of his secrets, to our intense delight. It is an amusing and spirited little tale, and the moral is skilfully concealed. — The fairies and princesses and ogres are merely incidental to a pretty story of a little American girl in France, in "The Gate of the Giant Scissors" (Page). Mrs. Annie Fellows Johnston is the author, and it is a pleasant little glimpse of French customs that she gives us. — There are more fairies and dwarfs and things in "The Green Toby Jug" (Nelson), by Mrs. Edwin Hohler, but it is a princess of flesh and blood who rules the book. The stories are written for little children in a rather taking manner. — Much less wholesome food than this is found in Miss Martha Baker Dunn's "The Sleeping Beauty, a Modern Version" (Page). It is a sadly sentimental variation of the picturesque old tale, much too old for children and much too young for their elders. — Mr. C. M. Duppa's "Stories from Lowly Life" (Macmillan) have a certain interest for everybody. We have all had some kind of a pet in childhood, and can find his counterpart in one or another of these stories of animals. There is no affectation or exaggeration in them, and they do not relate extraordinary adventures. They are simple and pleasant accounts of the doings of dogs and ponies, birds and mice, written by one who loves them. — Miss Martha Finley's "Twiddledetwit" (Dodd) belongs among the fairy tales more strictly than do the two books last mentioned. The very name is enough to evoke fairies and witches even to the most sedate; and the little children for whom this tale was written will be glad to find them good and generous. — They are not quite so faultless in Miss Florence Paillou's "Captain Darning Needle, and Other Folks" (Buffalo: Charles Wells Moulton), but then the little girls and boys who play with them have, fortunately, a few faults of their own. So they make a very entertaining crowd, especially the needles and pins who come to life to reprove and fascinate little Jennie. — Such old familiar friends as "Hop o' my Thumb," "Cinderella," and "Puss in Boots," edited and re-written by the author of "John Halifax, Gentleman," are printed in "The Fairy Book" (Crowell). It is pleasant to meet these old favorites in any guise, and the liberties Mrs. Craig has taken with them are for the most part harmless ones. — It is a very charming sort of fairy story that Mr. Hezekiah Butterworth has translated from the Italian in "Pinocchio's Adventures in Wonderland" (Boston: Jordan, Marsh, & Co.). The little wooden puppet comes to life in the most natural way, and develops attractively perverse and naughty qualities. He is so spirited a little fellow that he interests one at once, and he has individuality enough to hold one's interest. It is a sunny little book.

Fairies are good food for the imagination, but such a book as "Heroes of Chivalry and Romance" (Mac-

millan), by the Rev. A. J. Church, M.A., is still better. This is of the right sort. Nothing more wholesome and stimulating could be found for boys and girls than these majestic old myths; they are so closely interwoven with the arts, and are the foundations of so much that is beautiful in literature and music and painting, that one must be familiar with them. Heard in childhood in the simple and vivid way in which Mr. Church tells them, they are not easily forgotten. They grow to be real; we live with them, they have an actuality more precious to us than that of the commonplace people who walk the streets. And later this familiarity helps us to be appreciative of many things which might otherwise remain dark; for the stories of Beowulf, of the Knights of the Round Table, of Siegfried and the treasure of the Nibelunga, are of the very essence of poetry and romance. Mr. George Morrow's pictures in color are a fitting accompaniment to the tales. — Mr. William H. Babcock has founded a romance upon the life of King Arthur in "Cian of the Chariots" (Lothrop). It is a fine rich story, and the style is picturesque. — There is hardly less romance in some events of our own time as described in "A Gunner Aboard the Yankee" (Doubleday & McClure Co.). It is edited by Mr. H. H. Lewis from the diary of "Number Five of the After Port Gun," and Admiral Sampson has honored it with an introduction. Number Five is one of the New York Naval Reserves, and he not only knows how to fight but he knows how to write a lively and entertaining narrative. — Mr. William O. Stoddard also writes of the Spanish war in "The First Cruiser Out" (Stone), a vigorous tale in which some Cuban women act an important part. "Visitors at Grampus Island" and "The Tale of an Oar" are printed in the same book, and Mr. Stoddard's name is a guarantee of good quality. — A life of "Fridtjof Nansen" (Heath) makes a novel book for boys, and a very wholesome and stimulating one. It is written by Mr. Jacob B. Bull and translated by the Rev. Mordaunt R. Barnard. — The annual bound volume of "Harper's Round Table" is the first to appear since that popular periodical was changed from a weekly to a monthly publication, and in consequence the present volume is considerably less bulky than its predecessors. What is lost in size, however, is more than made up in interest and value of the contents. The three leading serials are by Mr. H. B. Marriott Watson, Mr. Albert Lee, and Mr. Kirk Munroe. In addition to these, there are innumerable short stories, and articles on travel, history, and sport, — all abundantly illustrated.

The books that remain must be dismissed with a word, as space is exhausted, even if the enterprise of publishers is not. The historical stories are "Under the Rattlesnake Flag" (Estes), by Mr. F. H. Costello; "The Boys with Old Hickory" (Lee & Shepard), by Mr. Everett T. Tomlinson; "An Island Heroine, the Story of a Daughter of the Revolution" (Lothrop), by Miss Mary Breck Sleight; and two lives of Christ which might be desirable on a desert island where no Bible could be procured: "The Prince of Peace" (Lothrop), by Mrs. Isabella M. Alden, who is better known as "Pansy," and "A Life of Christ for the Young" (Jacobs), by Mr. George Ludington Weed. There is also a book by the late Harold Frederic which deserves more than a word. "The Deserter and Other Stories" (Lothrop) contains two tales of the Civil War and two of the English War of the Roses, and there is nothing sentimental or forced or unnatural about them. The heroism

in them is real and the characters are alive. And surely one need not go outside of probability to find romance.

Of the other books two are especially for girls: "Cis Martin" (Curts & Jennings), by Miss Louise R. Baker, and "Laura's Holidays" (Lothrop), by Mrs. Henrietta R. Eliot. Four are for boys, being "A Puzzling Pair" (Fleming H. Revell Co.), by Miss Amy Le Feuvre, with pretty marginal illustrations by Miss Eveline Lance; "Cristie, the King's Servant" (Fleming H. Revell Co.) by Mrs. O. H. Walton; "Renben's Hindrances" (Lothrop), by "Pansy" (Mrs. G. R. Alden); and "Two Little Runaways" (Longmans), by Mr. James Buckland. The last named story is almost as clever and amusing as its pictures by Mr. Cecil Aldin, which is saying a great deal. There are also two books for boys and girls alike: "Bilberry Boys and Girls" (Lothrop), by Miss Sophie Swett; and the adventures of "Buz-Buz," the fly (Lothrop), by Mr. Charles Stuart Pratt, with illustrations by Mr. L. J. Bridgman.

ENGLISH CORRESPONDENCE.

London, Dec. 3, 1898.

I must ask you to give me a little more space this time than usual, for the purpose of considering some of the points raised by Sir Walter Besant, in his letter in THE DIAL of Nov. 16, "traversing certain statements and opinions" contained in a letter by me in an earlier issue. This "traversing" of my statements and opinions consists, in Sir Walter's "Notes," in opposing to them his own opinions. Let me take his first two paragraphs:

(I.) *As to copyright.* In my letter I stated certain facts with reference to the Committee of the House of Lords. Sir Walter Besant's criticism takes the form of belittling the facts and making statements which he does not and cannot prove, — namely, that "the Committee of the House of Lords was appointed in order to seem to do something."

(II.) *As to a new Copyright Bill.* I am quite aware that "nothing is known of the intentions of the Government," and I did not say anything which revealed its intentions. What Sir Walter goes on to say is merely to supply considerations which had long ago been considered.

So far on a subject that has as yet to be settled. Now let me take the points raised on other matters upon which the distinguished gentleman speaks as one with authority.

I. Sir Walter Besant considers as contrary to fact my statement that "the magazine has almost ousted from the attention of the reading public all books other than those of the first importance"; and he very ingeniously reads me as if by a magazine I meant the "Nineteenth Century," "Quarterly," "Temple Bar," and the rest of those so-called "high class monthlies." He states that "Harmsworth and Pearson and Newnes have discovered the new mass of readers created by the School Boards"; that my statement is "ridiculous"; and that "those who buy these magazines have never bought books."

Of course, Sir Walter Besant cannot support one of these assertions—they are simply expressions of opinion, and of opinion by one who has never been actively engaged either as a general publisher or bookseller. Now I, on the contrary, speak from experience. "Readers created by the School Boards" lived long before Newnes or Pearson or Harmsworth existed. What did they read prior to the establishing of these firms? Perhaps Besant and Rice's novels. Do they read them now?

The new readers are as "amused" and as "excited" by the six-penny and three-penny magazines as were the old ones by "The Golden Butterfly" and "Ready Money Mortiboy." "More books are published now than were ever known before" because there are more clever writers than there ever were before. "Libraries are springing up all over the country" because the rate-payers prefer to buy books at a farthing in the pound tax rather than pay whole pounds to purchase them for themselves; and, as Sir Walter Besant says, "these libraries are crowded with readers of books"—a fact which booksellers know to their sorrow. How Sir Walter can say that "those who buy these magazines have never bought books" is beyond my comprehension. Has he interviewed every one of the hundreds of thousands of readers of the "Strand," "Pearson's," "Harmsworth's," and "The Royal" magazines, and obtained from each the exact information thus boldly asserted?

II. I still think that the publishing of the future will be in the hands of a few large syndicates, in spite of the new publishers which have started up by the dozen in the last few years; and Sir Walter's paragraph "traversing" this opinion of mine contains nothing which in any way touches it.

I may say that three-fourths of the publishers cited by Sir Walter "started up" before the sixpenny and threepenny magazines were in existence. As an example of Sir Walter's inaccuracy of statement, I wish to point out that Rivington did not "start afresh the next day after Longmans absorbed Rivington," but many years after, and that Percival is not a house distinct from Rivington.

III. As to the three-volume novel, I admit Sir Walter speaks with some authority; for he once published his own novels. I do not mean by this that his name appeared on the title-pages as publisher and author; but I mean that he tried the experiment, when in literary partnership with Mr. James Rice, of obtaining a publisher who would receive the printed sheets and sell them on commission. How far the experiment succeeded can best be judged from subsequent events. But this is neither here nor there. Let me trace the effect of publishing a three-volume novel on the old lines in comparison with the method now pursued; and before I proceed further let me just point out that Sir Walter always talks of the "popular author" and draws his conclusions of profits and sales from those made by the "great many thousand copies" which sell of a novel by a popular author. Seemingly, he quite forgets about the many authors who cannot be called "popular," but who contribute more than do the others to make good Sir Walter's own statement that "more books are published now than were ever known before."

The publisher who issued a three-volume novel was pretty sure of sales to the libraries sufficient to recoup him for his outlay in the manufacture; for royalties advanced to the author; and for a profit to go to himself. If he issued twenty or thirty such novels a year, he had an income. Of a very popular work, as Sir Walter points out, twelve hundred to eighteen hundred and even two thousand copies might have been sold. All the more profit, then, for the author and the publisher. But the writer who was not so popular almost always found a publisher and almost always was assured of a certain honorarium. Of a popular author's books, there followed cheap editions at six shillings, or three-and-six, and even two shillings, and these were pretty sure to sell largely. They were bought by the "readers created by the School

Boards," or by those otherwise created who wished to possess a copy of the work of a favorite writer, and who probably could not afford to pay for the high priced library edition. Of the works of the second-rate and third-rate novelists, it often happened that the publisher never issued cheap editions because he felt they would not "pay." If he did, he brought them out as "yellow backs." But what happens now? A popular author sells in his tens of thousands in six-shilling form, while the author not so popular counts his readers in scores or at most a few hundreds. Editions cheaper than the six-shilling editions have been practically abolished since they did not "pay," and now that the more esteemed works of the better known writers have been published at sixpence, in rivalry of the sixpenny magazine, there is still less excuse for bringing out cheap editions of second and third-rate novelists. It comes to this: that the abolition of the three-volume novel has practically ruined the chances of the second-rate and third-rate authors, who now feel that they must either accept ludicrously small "advances" or be satisfied with the public and income which they obtain from "serialising" their stories. Publishers are becoming more and more chary about "touching" fiction. The popular author swallows up the profits; the others are not worth the trouble expended on them. Sir Walter says "a great many novels are published which bring in nothing; but they ought not to have been published at all." What does he mean by this? Does he mean to say that Mr. Thomas Hardy's "Far from the Madding Crowd," Mr. George Meredith's "The Egoist," Emily Brontë's "Wuthering Heights," and others, should never have been published? Certainly, these on their first editions brought nothing either to author or publisher. If his remark does not include this meaning, it contains very little for serious consideration. Publishers who show Sir Walter Besant returns of sales which amount to a great many thousand copies have their own reason for giving him the information. I am content to let the relative values of publishing novels at thirty-one-and-six and at six shillings be judged from the sales of Sir Walter's own books. Let Sir Walter Besant publish the actual sales in the British Isles of his latest novel, "The Changeling," side by side with the sales of "All Sorts and Conditions of Men" in three-volume and six-shilling forms; and I feel assured that the result of the comparison will bear out my original statement.

TEMPLE SCOTT.

LITERARY NOTES.

"Laboratory Exercises in Anatomy and Physiology," by Mr. James Edward Peabody, is published by Messrs. Henry Holt & Co.

"The Story of Religions" is a small popular manual by the Rev. E. D. Price, which has just been published by Messrs. M. F. Mansfield & Co.

A pretty edition of "Departmental Ditties and Other Verses," by Mr. Rudyard Kipling, has just been published by Messrs. M. F. Mansfield & Co.

"The Gate to Vergil," by Mr. Clarence W. Gleason, is planned upon nearly the same lines as the corresponding volumes on Caesar and Xenophon. It is published by Messrs. Ginn & Co.

The "Reader's Handbook" of the late E. Cobham Brewer was revised and enlarged by the compiler just before his death, and is now issued by the J. B. Lippincott

Co. in its new and final form. It is now a volume of 1243 pages, and more useful than ever as a manual of reference in miscellaneous reading.

Brown & Co. is the style of a publishing house recently incorporated in Boston. Mr. John Howard Brown is president of the Company, and Mr. Frederic Lawrence Knowles the literary adviser.

It is announced that "The Critic," of New York, is hereafter to be issued from the publishing house of G. P. Putnam's Sons. Mr. J. B. Gilder and Miss J. L. Gilder will continue to edit the magazine.

"Absolom's Hair" and "A Painful Memory," both from the "Nye Fortaellingir" of 1894, make up the contents of Volume VIII. in the new English edition of Herr Björnson's novels, published by the Macmillan Co.

The "Wit and Humor" series is the name given to a collection of three small volumes published by Messrs. George W. Jacobs & Co. The contents of the volumes are derived, respectively, from English, Scotch, and Irish sources, and are properly indexed.

"Astronomy," "Botany," and "Flowers," are the respective titles of three small books of popular science just put forth by the Penn Publishing Co. Mrs. Julia McNair Wright is the author of the first two, and Mr. Eben E. Rexford of the third. The books are neatly printed and illustrated.

The Macmillan Co. publish three German texts, as follows: Schiller's "Jungfrau von Orleans," edited by Dr. Willard Humphreys; Goethe's "Iphigenie auf Tauris," edited by Dr. Charles A. Eggert; and Freytag's "Die Verlorene Handschrift," edited (and greatly condensed) by Miss Katherine M. Hewett.

"Among My Books" (Longmans) is the title of a volume edited by Mr. H. D. Traill, and made up of the *causeries* contributed by various writers to the weekly issues of "Literature." There are upwards of a score of these familiar talks, and their writers include many distinguished men and women. The book has no discernible unity, but makes pleasant reading for all that.

The Modern Language Association of America will hold its next annual meeting at the University of Virginia (Charlottesville, Va.) on the 27th, 28th, and 29th of this month. The Central Division of this Association will hold its annual meeting on the same days, at the University of Nebraska (Lincoln, Neb.). Interesting programmes have been provided for both gatherings.

Four volumes just published by Messrs. Charles Scribner's Sons complete the new library edition of the works of Mr. George Meredith. The final volumes give us "One of Our Conquerors," "The Amazing Marriage," "Lord Ormont and His Aminta," and the collected "Poems." The latter volume is complete, except for the French "Odes," which have recently been published in a separate volume.

Volume XII. of the new edition and translation of the fiction of Tourguénieff, prepared by Mrs. Constance Garnett, and published by the Macmillan Co., includes three stories, "A Lear of the Steppes," "Faust," and "Acia." We are particularly glad to have the "Faust," that gem of purest ray serene among Tourguénieff's stories, at last made accessible to English readers within the covers of a book.

A new edition (the fourth) revised and corrected in the light of the most recent investigations, of Mr. John Bigelow's "Life of Benjamin Franklin," has just been published in three volumes by the J. B. Lippincott Co. For nearly a quarter of a century now this has been the

standard biography of Franklin, and is here given what we may suppose to be its definitive form. Nor is it likely ever to be superseded by a more complete or trustworthy work.

M. Léon Daudet's life of his father, and M. Ernest Daudet's "My Brother and I," both translated by Mr. Charles de Kay, will be published in this country by Messrs. Little, Brown, & Co., in accordance with a special agreement with the late novelist's family. The biography is such a chronicle of French home life as seldom finds its way into type, for Daudet's house was his workshop, wherein the services of all the inmates were his to command. "My Brother and I," which is included in the same volume, is said to equal in interest the pictures of Alphonse Daudet given in his son's work.

"The Home Life of Great Authors," published over ten years ago by Mrs. Hattie Tyng Griswold, won a considerable measure of popular favor for its sympathetic and unaffected delineation of the literary personalities with whom it dealt. A companion volume, compiled upon the same plan, and called "Personal Sketches of Recent Authors" (McClurg) has just been issued, and deserves a word of praise, both for its pleasant manner of narration and for the exceptionally good photographs which have been chosen to illustrate it. Among the eighteen subjects included are Renan, Arnold, Huxley, and Miss Rossetti, among the dead, and, among the living, Mr. Howells, Mr. Kipling, and Count Tolstoy.

TOPICS IN LEADING PERIODICALS.

December, 1898.

Anglo-Saxon Power, Growth of. G. B. Waldron. *McClure*.
Annexation and Universal Suffrage. J. B. McMaster. *Forum*.
Army Supply Department, Our. J. H. Parker. *Rev. of Rev.*
Art, Coincidences of. M. H. Spielmann. *Magazine of Art*.
Babylon the Great. Austin Bierbower. *Lippincott*.
Book-Cover Designing. W. G. Bowdoin. *Self Culture*.
Books and Politics. D. C. Gilman. *Self Culture*.
Byron, Unpublished Poem by. Pierre la Rose. *Atlantic*.
Byron, Wholesome Revival of. Paul E. More. *Atlantic*.
California and Californians. D. S. Jordan. *Atlantic*.
Cat Alley, Passing of. Jacob A. Riis. *Century*.
Civil Service, Political Activity in the. P. S. Heath. *Forum*.
Cyrano de Bergerac. Gustav Kobbé. *Forum*.
Developments, Recent, in U.S. Joseph Chamberlain. *Scrib.*
Dowager Tai An and Emperor Kuang Hsu. *Rev. of Reviews*.
East and West, Coming Fusion of. E. F. Fenollosa. *Harper*.
Election, Recent, Lessons of. J. W. Babcock. *Forum*.
Election, Recent, Meaning of. DeWitt Warner. *Self Culture*.
Elizabeth, Empress and Queen. A. Hegedius, Jr. *Rev. of Rev.*
Empire, Seamy Side of. Goldwin Smith. *Self Culture*.
Federal Anti-Trust Act, Recent Construction of the. *Forum*.
Flowers and Fancies. C. Wilhelm. *Magazine of Art*.
Forest Fires. Henry Gannett. *Forum*.
Government, Our, of Newly Acquired Territory. *Atlantic*.
Holy City, Imperial Pilgrims to. J. S. Dennis. *Self Culture*.
Howe, Julia Ward, Autobiographical Reminiscences of. *Atla*.
Intervention, Doctrine of. Charles Denby. *Forum*.
Japan, Relation of to Other Nations. I. W. Stevens. *Forum*.
Journalism. Truman A. De Weese. *Forum*.
Landscape as Means of Culture. N. S. Shaler. *Atlantic*.
Latin Author in French Schools. Stoddard Dewey. *Edu. Rev.*
Lewis Carroll's Child Friends. S. D. Collingwood. *Century*.
Lincoln, Later Life of. Ida M. Tarbell. *McClure*.
Louise, Queen of Denmark. Grace I. Colbron. *Rev. of Rev.*
Lucchesi, A. C., Work of. C. C. Hutchinson. *Mag. of Art*.
"Maine," Explosion of the. C. D. Sigsbee. *Century*.
Manila, Fall of. T. Bentley Mott. *Scribner*.
Massachusetts Public School System. A. W. Edson. *Ed. Rev.*
"Merrimac," Sinking of the. Richmond P. Hobson. *Century*.

Negro, The Educated, and Menial Pursuits. *Forum*.
Philadelphia a Century Ago. Kate M. Rowland. *Lippincott*.
Pillager Indians, Protest of. F. E. Leupp. *Forum*.
Professor, American, Status of the. *Educational Review*.
Rifle-Pits, In the. R. H. Davis. *Scribner*.
Rostand, Edmond. Ellery Sedgwick. *Atlantic*.
Ruskin as an Artist. M. H. Spielmann. *Scribner*.
Signature in Newspapers. Alfred Balch. *Lippincott*.
Stevenson at Play. Lloyd Osbourne. *Scribner*.
Symbolist, A New (Sascha Schneider). *Magazine of Art*.
Taxation, Progressive, in U. S. V. S. Yarros. *Self Culture*.
Teacher, Training of the. W. H. Payne. *Educa'l Review*.
Tissot, J. James, Art of. Ernest Knauff. *Rev. of Reviews*.
Tissot and his Paintings of Jesus. C. H. Levy. *Rev. of Rev.*
Tropics, U. S. Control of. Benjamin Kidd. *Atlantic*.
Tropical Colonies, European Experience with. *Atlantic*.
Venice, The Greatness of. Cesare Lombroso. *Forum*.
War, Influence of on Literature. *Self Culture*.
War, Naval Lessons of the. A. T. Mahan. *McClure*.
Waring, Col. George E., Jr. Albert Shaw. *Rev. of Reviews*.
"Winslow," Rescue of the. Ernest E. Mead. *Harper*.
World Politics through Russian Atmosphere. *Rev. of Rev.*
Yosemite, Birds of the. John Muir. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 133 titles, includes books received by THE DIAL since its last issue.]

HOLIDAY GIFT BOOKS.

The Fair God: A Tale of the Conquest of Mexico. By Lew Wallace. Illus. in photogravure, etc., by Eric Pape. In 2 vols., 12mo, gilt tops. Houghton, Mifflin & Co. \$7.
Miss America: Pen and Camera Sketches of the American Girl. By Alexander Black. With designs and photographic illustrations by the author. 8vo, gilt top, uncut, pp. 208. Charles Scribner's Sons. \$2.50.
The Choir Invisible. By James Lane Allen; illus. in photogravure by Orson Lowell. 12mo, gilt top, uncut, pp. 364. Macmillan Co. \$2.50.

GENERAL LITERATURE.

Charles Lamb and the Lloyds: Comprising Newly-Discovered Letters of Charles Lamb, Samuel Taylor Coleridge, the Lloyds, etc. Edited by E. V. Lucas. With portraits, 12mo, gilt top, uncut, pp. 324. J. B. Lippincott Co. \$2.
The Jew, the Gypsy, and El Islam. By the late Captain Sir Richard F. Burton, K.C.M.G., edited by W. H. Wilkins. With portrait, large 8vo, uncut, pp. 351. H. S. Stone & Co. \$3.50 net.
Miscellanies. By Austin Dobson. 16mo, gilt top, uncut, pp. 364. Dodd, Mead & Co. \$1.25.
Wisdom and Destiny. By Maurice Maeterlinck; trans. by Alfred Sutro. 12mo, gilt top, pp. 353. Dodd, Mead & Co. \$1.75.
The Poetry of Tennyson. By Henry Van Dyke. Tenth edition, revised and enlarged, with a new Preface. 12mo, gilt top, uncut, pp. 437. Charles Scribner's Sons. \$2.
Glimpses of Modern German Culture. By Kuno Francke. 16mo, pp. 233. Dodd, Mead & Co. \$1.25.
Social Ideals in English Letters. By Vida D. Scudder. 12mo, gilt top, uncut, pp. 329. Houghton, Mifflin & Co. \$1.75.
Essays on Dante. By Dr. Karl Witte; selected, translated, and edited by C. Mabel Lawrence, B.A., and Philip H. Wicksteed, M.A. 12mo, gilt top, uncut, pp. 448. Houghton, Mifflin & Co. \$2.50.
Hellenica: A Collection of Essays on Greek Poetry, Philosophy, History, and Religion. Edited by Evelyn Abbott, M.A. Second edition; 12mo, uncut, pp. 449. Longmans, Green, & Co. \$2.50.
The Ambassador: A Comedy in Four Acts. By John Oliver Hobbes. 12mo, pp. 173. F. A. Stokes Co. \$1.
English Literature from the Beginning to the Norman Conquest. By Stopford A. Brooke. 12mo, uncut, pp. 338. Macmillan Co. \$1.50 net.
The Bivouac of the Dead and Its Author. By George W. Rank. Illus., 16mo, gilt top, uncut, pp. 73. Robert Clarke Co. \$1.

The Pleasures of Literature and the Solace of Books. Compiled by Joseph Shaylor; with Introduction by Andrew Lang. With photogravure frontispiece, 16mo, gilt top, pp. 120. Truslove & Combs. \$1.25.

Sir Gawain and the Green Knight: A Middle-English Arthurian Romance. Retold in modern prose, and edited, by Jessie L. Weston. 24mo, gilt top, uncut, pp. 96. London: David Nutt.

BIOGRAPHY AND MEMOIRS.

The Life and Letters of Sir George Savile, Bart., First Marquis of Halifax, etc. With a new edition of his works, now for the first time collected and revised. By H. C. Foxcroft. In 2 vols., with portraits, large 8vo, uncut. Longmans, Green, & Co. \$12.

Philip Melancthon: The Protestant Preceptor of Germany, 1497-1560. By James William Richard, D.D. Illus., 12mo, pp. 369. G. P. Putnam's Sons. \$1.50.

Mr. Gladstone: A Monograph. By Sir Edward W. Hamilton, K.C.B. 12mo, gilt top, uncut, pp. 178. Charles Scribner's Sons. \$1.25.

Samuel E. Sewall: A Memoir. By Nina Moore Tiffany. With portrait, 12mo, gilt top, pp. 175. Houghton, Mifflin & Co. \$1.25.

Eminent Missionary Women. By Mrs. J. T. Gracey; with introductory Notes by Mrs. Joseph Cook and Mrs. S. L. Keen. With portraits, 12mo, pp. 215. Eaton & Mains. 85 cts.

HISTORY.

The True History of the Missouri Compromise and its Repeal. By Mrs. Archibald Dixon. With portrait, large 8vo, gilt top, pp. 623. Robert Clarke Co. \$4.

The Union of Italy, 1815-1895. By W. J. Stillman, L.H.D. 12mo, uncut, pp. 412. "Cambridge Historical Series," Macmillan Co. \$1.75.

South America. A Popular Illustrated History of the Struggle for Liberty in the Andean Republics and Cuba. By Hezekiah Butterworth. Illus., 8vo, pp. 266. Doubleday & McClure Co. \$2.

The Story of the Railroad. By Cy Warman. Illus., 12mo, pp. 280. "The Story of the West." D. Appleton & Co. \$1.50.

The Provincial Governor in the English Colonies of North America. By Evarts Boutell Greene. 8vo, pp. 292. "Harvard Historical Studies." Longmans, Green, & Co. \$1.50 net.

A Short History of the War with Spain. By Marriion Wilcox. 12mo, pp. 350. F. A. Stokes Co. \$1.25.

NEW EDITIONS OF STANDARD LITERATURE.

The Iliad of Homer. Rendered into English prose, for the use of those who cannot read the original, by Samuel Butler. 12mo, uncut, pp. 421. Longmans, Green & Co. \$2.50.

Life of Benjamin Franklin. Written by himself; edited by Hon. John Bigelow. Fourth edition, revised; in 3 vols., illus., 12mo, gilt tops. J. B. Lippincott Co. \$4.50.

The Newcomes. By W. M. Thackeray. "Biographical" edition, with Introduction by Anne Thackeray Ritchie. Illus., 8vo, gilt top, uncut, pp. 806. Harper & Brothers. \$1.75.

The Complete Angler. By Walton and Cotton; with Introduction by James Russell Lowell. New edition; illus., 12mo, gilt top, uncut, pp. 465. Little, Brown, & Co. \$1.50.

Pemberton; or, One Hundred Years Ago. By Henry Peterson. Illus., 12mo, gilt top, uncut, pp. 393. H. T. Coates & Co. \$1.50.

The Children's Crusade. By Marcel Schwob. 16mo, uncut, pp. 75. Small, Maynard & Co. \$1.50 net.

Works of George Meredith, Popular edition. New vols.: *The Tragic Comedians*, and *The Shaving of Shagpat*. Each with frontispiece, 12mo. Charles Scribner's Sons. Per vol., \$1.50.

John Jasper's Secret: A Sequel to Dickens's "The Mystery of Edwin Drood." By Charles Dickens, Jr., and Wilkie Collins. 12mo, gilt top, uncut, pp. 431. R. F. Fenno & Co. \$1.25.

Maria Felicia: A Story of Bohemian Love. By Caroline Svetlá; trans. from the Bohemian by Antonie Krejsa. 16mo, gilt top, pp. 278. "Tales from Foreign Tongues." A. C. McClurg & Co. \$1.

The Christian Year. By John Keble; edited by Walter Lock, D.D. 24mo, gilt top, uncut, pp. 310. "Library of Devotion." F. A. Stokes Co. 75 cts.

POETRY.

Odes in Contribution to the Song of French History. By George Meredith. 8vo, gilt top, uncut, pp. 94. Charles Scribner's Sons. \$1.50.

In Palestine, and Other Poems. By Richard Watson Gilder. 16mo, gilt top, uncut, pp. 110. Century Co. \$1.

Pictures of Travel, and Other Poems. By Mackenzie Bell. With portrait, 12mo, gilt top, uncut, pp. 90. Little, Brown, & Co. \$1.25.

The Tale of Beowulf, Sometime King of the Folk of the Weder Geats. Trans. by William Morris and A. J. Wyatt. 12mo, uncut, pp. 189. Longmans, Green, & Co. \$2.

Launcelot and Guenevere: A Poem in Dramas. By Richard Hovey. In 3 vols., 18mo. Small, Maynard & Co. \$4.

The Shadows of the Trees, and Other Poems. By Robert Burns Wilson. Illus. in photogravure, 12mo, gilt top, uncut, pp. 158. R. H. Russell. \$1.50.

A Christmas Garland: Songs and Sonnets. By Clinton Scollard. 12mo, uncut, pp. 66. Privately printed. Paper.

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